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January 27, 1896.

W. E. DOUBLEDAY, Hon. Sec.

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SATURDAY, FEBRUARY 8, 1896.

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## LITERATURE

*Notes in Japan.* By Alfred Parsons. With Illustrations by the Author. (Osgood, McIlvaine & Co.)

HERE at last we have a book on Japan that is as profitable as it is unpretending. Mr. Parsons's narrative of his wanderings in that delightful land is artless—in the usual sense of the word—and free equally from padding and from exaggeration. In addition, it is really illustrated, not with smudgy reproductions of soulless photographs, but with carefully executed presentments of his own sketches. To these we shall return—meanwhile, let us see what the artist has to say about a country so full of natural beauty as the Dawnland.

The popular *fêtes*, which have undoubtedly been much overlauded, he found disappointing; the "railings and stages of new raw deal, the untidy and unfinished look of rough bamboo structures, with corners of mating hanging loosely in places where they interfere with the perspective lines, the slovenly pathways, &c., make unsatisfactory accessories for the figures and the flowers." Even the landscape has its drawbacks. The traveller is struck by the scarcity of groundflowers: scentless violets and yellow and white dandelions very inadequately replace the "masses of daisies, buttercups, and cowslips which make the English meadows so bright in spring." There are, in fact, no enamelled meads in Japan; even grass land is rare; the hill-sides are for the most part, at least in Central Japan, clothed with a short, ragged sort of bamboo; the undergrowth in the woods and the roadside vegetation consist largely of dull green nettles, sombre-hued, coarse ferns, and straggling, untidy plants, Polygonaceæ, &c., with inconspicuous florescence. But the moorlands at the base of Fuji present in autumn a very beautiful picture. The vast undulations are covered with the graceful *Eulalia* grass in full bloom, interspersed with red and yellow lilies, with purplish orchids, blue campanulas, and many other gaily coloured flowers, disclosed fitfully amid the shot greys of the waving, feathery mass. Here and there, too—in spring especially and in

early summer—the roadside banks are bright with Solomon's seal, irises, bindweeds, and honeysuckles, with masses of *Deutzia*, the delicate *Akebia*, white-flowered *Apocynaceæ*, parti-coloured *Saururus* and yellow *Houttuynia*, amid a rich profusion of tender-hued, slender-fronded *adiantums* (*A. pedatum* and others); while on the slopes and in the gardens magnolias, azaleas, camellias, the wild cherry and plum, andromedas, and the sacred *Cleyera* are in all their glory, tempered by the unpleasant odour of the ever-present *Eurya* in all its innumerable varieties of growth.

Mr. Parsons visited the castle of Hikone, once the seat of the great Daimio Ii Kamon no Kami, of whose policy Mr. Shimada Saburo has recently published so eloquent a defence, and the still more famous one of Nagoya, of which a charming sketch is given, portraying the curious many-gabled towers rising over a field of iris in full bloom. It is satisfactory to know that the Japanese are now fully alive to the necessity of preserving these quaint monuments of a mediævalism which has lasted down to our own times—the present writer, indeed, was a witness of its closing years.

The summer is not a good time to travel in Japan from an artist's point of view. Mr. Parsons describes the general aspect of the country at that season as a harmony in greens, "the dark pines and cryptomerias striking the lowest note of a scale which culminates in the brilliancy of the rice-fields," the most vivid green known to him. The limits of the Japanese art-mind were amusingly exemplified by a remark made to our traveller by a native artist he met at Yoshida, whose attention he had called to a splendid clump of belladonna lilies growing near an old gray tomb. The native *paysagiste* saw no beauty in them; they were foolish flowers, he urged, because they came up without leaves. In fact, beyond the traditional plum and cherry blooms, the asters, and the *Aki no Nanakusa*, the seven autumn flowers, of which a Japanese drawing is reproduced on p. 85—a group of no distinction whatever either in colour or form—the Japanese do not seem to recognize floral beauty at all. Japanese art is very largely conventional; in bygone times various artists hit upon forms of beauty which have been slavishly followed, with more or less exaggeration of parts, ever since. Mr. Parsons avers that the Japanese treatment of landscape is not more conventional than that of Claude or Cox. But with this *obiter dictum* it is hard to agree. The composition was conventional, no doubt, but the treatment of parts was real. Now the Japanese artist omits three-fourths of the landscape altogether. Of light and shade he knows nothing or next to nothing; he barely indicates water-forms; to the beauty of clouds he is blind; the depths of foliage have no attraction for him, and the charm of massed leafage he ignores. Every part of his work is conventional—note especially his so-called "arbitrary" clouds and the lozenged diaper which does duty for rice-fields; nevertheless certain main lines of hill, slope, and hut are preserved, which give even the sketches in the various *Meisho* (descriptive itineraries) a character that recalls at once and vividly the Japanese

landscape to those familiar with the mountains and valleys of Dai Nippon. This fragmentary treatment is not confined to pictorial art. Mr. Parsons's illustrative sketch of the peak of Fuji, crossed by a cloud-bar and topped by a sickle moon—a matter of half a dozen broken lines—may be especially paralleled in Japanese poetry:

In mist and rain  
The willow bends;  
Drops are dropping,  
My sleeves are drenched with tears.

We have left ourselves no space within which to do justice to the illustrations. They are all the author's own, not the camera's. There are more than a hundred of them, and they are not merely charming pictures, but characteristic portraits of the varied aspects of nature in Japan. The one that most vividly recalls Japan to the present writer is 'The Edge of the Tokaido near Hamamatsu,' a long, foreshortened line of great gnarled pines bordering the highway as it crosses a vast plain dotted with peasants at work. The woodcut of Niegawa on the Nakasendo is a most perfect picture of the approach to a Japanese mountain village. 'A Cloudy Evening from the Sands of Tago-no-ura' brings to the memory at once the old lines:—

Tago no ura  
Uchi-idete mireba  
Shirotae no  
Fuji no takane ni  
Yuki wa furitsutsu.

On Tago's shore I stand and gaze;  
On dazzling Fuji's lofty peak  
Hath fall'n the earliest snow.

Of the nooks and foreground corners that charm the traveller at almost every step in Japan, the Totsuka sketch—a mass of hydrangea bloom by a rustic bridge, whence some urchins are fishing in a brook—and a village street in Atami, with Oshima in the distance, are captivating examples. There are scores of others equally delightful, while of wider outlooks—over reedy moors or sandy wastes, over pine-fringed shores or lake-dotted champaign or hilly tracts—there are plenty to make the reader long to follow in our author's footsteps, traverse with him the great avenues of solemn cedars, revel in the colour-wealth of temple court and formal garden or country hillside, and even bear with patience such a crowd of idle, unkempt, dirty children as we find limned with wonderful truth and power—the best group to be found in any book of the kind—under the title 'Spectators.'

*An Introduction to Folk-lore.* By Marian Roalfe Cox. (Nutt.)

WE fear that Miss Cox's book, admirable though it is in many ways, will not answer the purpose for which it is intended. It assumes too much knowledge on the part of the reader who is to be introduced to folk-lore; it does not define folk-lore in its extended and, we think, true sense; and it fails to define any one of the data of folk-lore. "It is the task of the folk-lorist," says Miss Cox, "to construct the philosophy of primitive man from these still surviving relics," that is, from the sedimentary deposits of the traditions of remotely distant epochs. "We have not to ascertain why men believe in gods, but why they tell such

strange stories about them, and why, moreover, men all tell the same sort of story, no matter to what race or clime they belong." From these definitions Miss Cox proceeds to discuss the separable soul, animal ancestors, animism, ghosts and gods, the other world, magic, myths, and folk-tales.

Miss Cox brings to her task a bright, crisp style of writing, extensive reading, and a considerable power of discrimination in the choice of evidence. With most of the conclusions she adopts we are disposed to agree, though here and there we would join issue with her, as, for instance, when she states that from the indwelling spirit which every tree and plant, every stock and stone, every forest and hill, possess are developed the fairies, sprites, gnomes, and giants of popular fancy, the household spirits, the brownies and pixies, the Irish pookas and leprachauns. This is just one of those sweeping generalizations which, though perhaps true, have decidedly not yet been proved. And the reason is obvious. Folk-lore is the sedimentary deposit of ancient beliefs. In European countries this deposit appears at one stratum of culture, in Eastern countries at a lower stratum, in barbaric regions at a still lower stratum, in savage regions at the lowest stratum into which it is possible to dig. So that when the folk-lore comes across the fairy, gnome, house-spirit, and brownie of civilized countries, he is dealing not with phases of animism, but, in most cases at all events, with phases of tribal or racial belief much higher than pure animism, though perhaps developments from it. The plain fact is Miss Cox's definitions are not minute enough. She forces the terminology of anthropology, as it has been taught her by Mr. Tylor and others, to do duty for folk-lore, and the result is that we do not in her pages get closely to what folk-lore really is. What is the folk-tale? the saga? How are these related to superstition and custom? These are questions which the learner will ask in vain of Miss Cox. On the other hand, he will have one or two problems—such, for instance, as the Indian origin of the folk-tale—dismissed in a few curt sentences; some still unsettled conclusions accepted without comment or doubt; and he will pass in review a bewildering collection of examples, drawn apparently at random, first from superstition, then from folk-tale, then from religious ritual. Surely, the pause must be made somewhere, time should be marked at some stage or another. To compare ever so skilfully the beliefs and doings of savages at various levels of culture with the superstitions of the peasantry of civilized Europe is simply to say once more that the basis of ancient European culture is the same as the culture of early man wherever he has dwelt. But the world was under the impression that all this had been proved up to the hilt years ago by students of anthropology of the standing of Mr. Tylor, and we thought that folk-lore, as taught by the Folk-lore Society of England more than any other society, had reached a point which frankly accepted these general conclusions, and was now attempting step by step in special lines of research to prove by almost mathematical precision that which certainly has not been proved

yet, namely, that survivals of the ancient exist largely in every stage of culture, affect profoundly each development, act and react upon thought and action, and are only successfully stamped out in the most advanced standards of academic culture. By seeking to limit the province of folk-lore to the treatment of primitive philosophies Miss Cox throws overboard all that survives of ancient custom and ancient institutions; finds no place for the history of sex and no landmarks in the history of primitive economics; leaves the appeal of the historian, the archaeologist, the ethnologist, and the philologist unanswered; and once more sets people asking, and asking we fear in vain, What is folk-lore?

Our loyalty to the cause of folk-lore is well known. Since its first naming in these pages by the late Mr. Thoms we have welcomed its growing influence, and we do no injustice to Miss Cox's great talent and clever writing by taking her book as seriously as it deserves. That it will please a very large class of her readers is quite certain. We would have had it please all, as it is written for all.

In any future edition of the book (and we hope it may reach this distinction) Miss Cox should leave out her "selected list of books." What Mr. Frazer has done to have his 'Golden Bough' "selected" in the same group as Mr. Thiselton Dyer's 'Folk-lore of Plants' or Mr. Baring-Gould's 'Strange Survivals' we cannot tell, but the sense of proportion is strangely wanting in the folk-lore who would do this kind of thing. Miss Cox should not be afraid of "cumbering her pages with foot-notes"—if this phrase means acknowledging her authorities. More than in almost any study authority is needed in folk-lore, and if Miss Cox were not so judicious in her choice of evidence as she really is, the omission of her authorities would be a serious blemish. We wish her book every success. It will do good in stimulating the beginner to search for himself, and it shows clearly how much need there is for an introduction to the study of folk-lore.

*The Private Life of Warren Hastings.* By Sir Charles Lawson. With Photogravure Portraits and Seventy-eight Illustrations and Facsimiles. (Sonnenschein & Co.)

THE essay of which this volume is an improved and enlarged edition filled the whole number of the *Journal of Indian Art and Industry* for July, 1892. The author has done well to set before us in their present form the accumulated fruits of his painstaking and intelligent research in fields hitherto neglected or but partially explored. Readers of Gleig and of all who have since followed in Gleig's track will especially thank Sir C. Lawson for exploding the old story about Hastings's father being a boy of seventeen when Hester Warren gave birth to her famous son. The baptismal register at Churchill shows that Penyston Hastings was already in holy orders; and Sir C. Lawson makes it clear that Warren's father was born in 1704, matriculated at Balliol in 1724, and in due time took his B.A. degree. He must, therefore, have been twenty-six years old when he married Hester Warren, who was a year younger.

Our author, by the way, takes no notice of a statement in 'Biographiana' (article "Hastings"), repeated in Murray's 'Handbook for Worcestershire,' &c., that Penyston was Rector of Churchill at the time of Warren's birth. The writer in 'Biographiana' drew his information from Hastings's confidential agent Major Scott-Waring. Sir Charles, however, shows cause for questioning Gleig's belief in the extreme poverty of Warren Hastings's early surroundings. He shows that Hester Warren brought her husband some small fortune, and that Warren was born in a "substantially built, fairly commodious, and well-situated house," of which he gives a faithful drawing. Of Penyston's career after his flight from Churchill our author apparently can tell us nothing new. But his first chapter comprises some interesting details about the elder branch of the Hastings family, which is still, it seems, "largely represented"; among others by a Rev. Warren Hastings at Churchill. Later in the book we learn something about the descendants of Warren's sister Mrs. Woodman, and about the Imhoff family, descended from Mrs. Hastings by her first marriage.

Sir C. Lawson has found nothing new to say about Hastings's private life during his first term of Indian service; nor does he lighten the darkness which still hangs round the four years spent by Hastings in England before he sailed for Madras in the ship that carried out his future wife. About the Imhoffs and the Chapusets, to which latter family Mrs. Hastings belonged, are supplied a number of pertinent, if not particularly important details. Macaulay's sneer about Imhoff "calling himself a baron" is stultified by the fact that Imhoff was seventeenth in descent from a gallant Crusader ennobled by a German emperor. On the question of Hastings's relations with the baroness, pending the decree of divorce and the final marriage, Sir Charles argues in effect that they were purely platonic, since even Francis threw no mud at a lady who enjoyed the friendship of the Impeys and the good opinion of reputable folk in Calcutta; to say nothing of her subsequent reception in England by such "stern moralists" as George III. and Queen Charlotte. However this may be, throughout their long wedded life Hastings loved and cherished his dear Marian with a romantic tenderness that time could not chill. His letters to her at different times, and the many verses he wrote in her praise, reveal the depth of a love which never wearied in extolling the virtues, and studying the happiness and comfort, of its chosen object. Nor can it be doubted that Mrs. Hastings possessed many fine qualities of mind and soul, which made her a fitting helpmate for so faithful a spouse. The bright-eyed little lady seems to have fascinated all who knew her, whether in India or England. Her first visits at Court secured her warm friends in several members of the royal family. Macaulay's "German hag" smiled upon her; and Fanny Burney took her part warmly against all who murmured at the queen's reception of a divorced woman, pointing out to certain equerries the difference between German and English laws of divorce. At Queen Charlotte's request the Prince of Waldeck took Charles Imhoff into

his own service as a military cadet. From Sir C. Lawson's pages we learn that Hastings's beloved stepson, after he entered the British army, was allowed by King George to call himself Sir Charles Imhoff on the strength of his foreign knighthood of St. Joachim. He married a niece of his mother's, became Lieutenant-Governor of Jersey in 1814, and full general in 1846. On his death without children in 1852, the Daylesford estates passed by sale into the hands of Mr. Harman Grisewood, who built a new church in the place of that which Hastings had restored. After his death in 1873 the property was bought by Mr. Baring Young, its present owner.

The chapter on Philip Francis brings out some striking points of resemblance as well as contrast between Hastings and his arch-enemy, and it adds a few characteristic touches to the portraits of Francis drawn by previous writers. Sir C. Lawson has, of course, tried to detect a family likeness between Francis's council minutes and the letters of Junius; but in the art of minute-writing we think Hastings bears away the palm from his rival, both for dialectic weight and literary workmanship. In connexion with the great impeachment our author sketches the lives of the three eminent lawyers who defended Hastings, and describes some of the numerous caricatures by Gillray and others which marked the changes of popular feeling during the long trial. Several of the caricatures are reproduced for the reader's entertainment.

The pages that deal with the history of Hastings's house in Park Lane and his final purchase and improvement of Daylesford attest the author's painstaking accuracy on points of little if any importance. There is more of human interest in the chapters that follow, telling of incidents in Hastings's life as a country gentleman busied in improving his ancestral domain, and happy in the presence of a graceful and accomplished wife, and in the intercourse of many faithful friends. The short biographic memoirs Sir C. Lawson gives of some of these friends, such as Impey, the D'Oyls, and Halhed, might serve as appendices to Gleig's biography. The copious extracts from Warren Hastings's manuscript verses prove, at any rate, how aptly his finer thoughts and feelings could clothe themselves in metrical forms.

Hastings's love and confidence in his wife shine out strongly in his last will and testament of July, 1811, as printed in this volume. He seems to have left her everything he possibly could. Mrs. Hastings did her best to honour and perpetuate his memory at Daylesford and in Westminster Abbey. As a contribution to the growing mass of Hastings literature, this volume supplements the labours of former biographers chiefly in matters of subsidiary detail or of merely incidental interest. With all his zeal for hunting out relics and memorials of his hero, Sir C. Lawson has struck upon no phase of Hastings's character, and very few incidents of his private life, which Gleig himself had failed to record. In plain truth the good Chaplain-General did that part of his task so thoroughly that little enough of any real value remained for future workers to sweep

up after him. One great distinctive merit of this book consists in the abundance and apt variety of its illustrations—the portraits, sketches of scenes and places, facsimiles, and caricatures. Here we may roam at will through a portrait gallery of eminent persons of the Georgian era, some of whom sat to the most illustrious painters of their day. Reynolds's noble likeness of Hastings in his prime may be compared with the portraits of the retired Proconsul at the age of seventy, painted respectively by Sir T. Lawrence and Masquerier. Among the facsimiles are several specimens of the great man's clear, neat, shapely handwriting at different stages of his life.

*Under Crescent and Star.* By Lieut.-Col. Andrew Haggard, D.S.O. (Blackwood & Sons.)

THESE reminiscences of the Soudan and Egyptian campaigns, written in a lively and amusing style, contain a good deal of information different from, and perhaps not inferior in value to, that furnished by the graphic but hurried letters of the war correspondent, or even by the official despatch. Compiled, no doubt, from diaries and other contemporaneous memoranda, they have all the force and freshness of the impressions of the hour, coupled with the solid advantage of subsequent thought and information. And reminiscences of little details as to the nature of the ground and trifling obstacles, and anecdotes of the behaviour of small parties or of individual warriors on either side, go far towards making a complete narrative of battles on the scale of those described. The writer did not take part in the main advance up the Nile valley, but was present with the less well-known expedition which ended with the battle of Ginness, where the soldierly merits of the native Egyptian troops were conspicuously shown. He also gives several curiously illustrative details of the siege of Suakin during the long period of—as he maintains—vacillation and useless slaughter; useless because no victory was ever followed up, and the moral effect of each success was allowed to evaporate, the fighting then being renewed over and over again with the same results. The crucial mistake of the whole war, according to Col. Haggard, was the neglect to follow General Stephenson's counsel to advance direct from Suakin to Berber after the battle of Tamai, the enemy being then quite demoralized, while the physical obstacles of the route, according to the details he furnishes, are by no means insurmountable. Had this plan been successfully carried out, many precious weeks or months would have been saved, and a very chequered page of English history need not have been written.

Col. Haggard, while warmly appreciating the merits of some of his brother officers, indulges in much outspoken and not usually flattering criticism. Sometimes, too, a compliment has a left-handed value, perhaps unintended, as when he writes:—

"What is it but his urbanity of manner which has ever made Lord Dufferin.....so successful both as Viceroy and diplomatist?" Lord Wolseley, on the other hand, shows himself on a certain occasion

"lamentably deficient in the arts which make a diplomatist. Lord Dufferin might have given him a lesson in the art of doing a thing politely."

As for a Chief of the Staff who had sent a patrol on (as the writer considers) a dangerous and unsuitable duty:—

"In my humble opinion the officer whose stupidity was answerable for sending those wretched men to their death deserved to have been tried by a court-martial and cashiered."

Other grave mistakes in high quarters are recorded, and the writer personally suffered from the eccentricities of commissariat and staff officers, whose machinations, however, he contrived to circumvent—sometimes by the ready wit of his soldier servant, who reminds us of Burnaby's servant in the 'Ride to Khiva.'

Perhaps more than one political episode of the war stood in need of some diplomatic glossing, and such probably was the occupation of Massowah, with our connivance, by the Italians, as to which Col. Haggard tells a curious story. Two Italian vessels, carrying the Italian expedition, came into the harbour at Suakin, and duly saluted Col. Chermiside, the Governor-General. Mutual hospitalities followed. But the Governor-General had no suspicion of their intentions, and had only the day before arrived from Massowah. Had he been there when the Italians appeared, he would, Col. Haggard says, have probably fired into them. "And this is how history is made," says our author. At all events, this is how it is written.

Col. Haggard evidently feels considerable sympathy with the modern Egyptian soldier; and on questions connected with his enlistment and conscription, and his rapid advance in discipline and efficiency, our author writes from experience, and may be read with interest. We shall quote his impressions of a night march, a not infrequent event in the campaign:—

"It is a very solemn and weird sight, this starting of troops in the dark before proceeding into action. In spite of all attempts at silence, a sort of continued murmur seems to rise into the cold night air; vague forms are seen moving along, which prove perhaps to be the camels; a dull tramping is heard—it is a regiment moving off; a rattling and clanging of chains next attracts your attention—the guns are passing! And no one says a word, no matches are struck, no pipes are lighted; orders are given in a low tone, and passed on quietly from company to company. The dust rises and heavily fills the air, while through that dust is somehow felt to be moving a grim resistless force of men, going on to death or to glory, controlled solely by the love of honour and the iron hand of discipline.....the sensation felt upon those occasions was a grim and peculiar sense of subdued excitement—a sensation which completely dies away after the first shots are fired or the first blows struck, but a sensation well worth having lived to have experienced, because it is like nothing else in existence."

We may add a circumstantial account of a phenomenon discredited, we imagine, by all scientific authority:—

"It was while excavating coral rock one day from the deep ditch we were making to 'A' redoubt out in the desert to the right of this new quarry fort, that an extraordinary thing happened to me. For, on a soldier breaking with a pickaxe a piece of rock, what looked like a fossil whelk-shell fell out from its interior. I picked it up, and Gregorie and I, seeing it was

covered with white lime, were both convinced that it was the fossil of a hermit crab in a whelk-shell. I was carrying it about when, some ten minutes later, I felt a tickling in the palm of my hand, and then a slight nip! On looking at it, lo and behold! the crab had pushed out an antenna and a claw, and was not a fossil at all, but alive and well, after thousands of years of imprisonment in that coral rock!"

*Semblançay: la Bourgeoisie Financière au Début du XVI. Siècle.* Par Alfred Spont, ancien Élève de l'École des Chartes. (Hachette & Cie.)

It is said of Edmond About that once, on handing a book to its reviewer, he remarked, "Surtout ne le lisez pas! Cela vous influencerait." And the reviewer of the book under notice could have wished that the editor of the *Athenæum* had pushed his impartiality to this extreme. It is the most difficult to read of interesting books. Yet, as the subject is remarkable and the author's knowledge great and solid, the last chapters are more interesting than the first, and one looks back on a dreary task with a sort of retrospective gratitude, whilst wondering whether, after another ten years' study of the international banking business of the early sixteenth century, M. Spont may not produce a volume of uncommon value.

For the only complaint there is to make against him is that the aridity of certain details inherent to his subject rebuts him so little that he fails to comprehend the probable *ennui* of his less impassioned reader. And this is not a damning defect in a very young historian. The years may bring him a broader and more human touch, a more vivid glow, a more living insight. What they rarely bring to him who does not already possess some measure of the gift is just that uncompromising love of the reality of the past which, in his own way, M. Spont possesses abundantly. To him the affair of Semblançay is as actual as the newest financial scandal.

Semblançay is known to the general reader as the innocent victim of the avarice and treachery of Louise de Savoie, whilst the last thing in history is to paint him very black indeed—an avid, ruthless financier sacrificing his country's glory to his pocket, a sort of vanquished tortuous demon of finance, over whom, snow-white and saint-like, towers victorious the patriotic princess. M. Spont takes account of neither view, and really does his best to give an unprejudiced insight into this uncommonly black business.

He begins by explaining the financial government of France under Francis I., a necessary introduction to the "Panama" of 1523. Charles VII., that underrated monarch, the wisdom of whose later years has been too long eclipsed by the indecisions of his immaturity—Charles VII., who dowered his country with a regular army, attempted the scarce less heroic task of organizing her budget. The financial system which he bequeathed to his kingdom was complicated and imperfect, but it was at least a system, and it succeeded to chaos. In its day it was a progress from anarchy to law, and, with all its imperfections on its head, it stood the test of near a century's reckless and continued over-spending.

According to this scheme, the finances of

France were governed by eight dignitaries, who administered the ordinary and extraordinary expenses of the Budget. The ordinary expenses were supplied by the Domain, that is to say, by moneys paid to the Crown, as landlord or suzerain, in rents, tithes, fees, or other manner. The extraordinary finances comprised the *taille*, the regular tax established by Charles VII. for the payment of the army, the salt tax, and all other indirect taxation.

The revenues of the Domain were administered by four Treasurers of France; the extraordinary finances by four *Généraux des Finances*, who governed the four great districts of Languedoc-Guyenne, Normandy, OutreSeine-Picardy, and Languedoc, each of these in its turn being subdivided into smaller circumscriptions. The *Généraux des Finances* remained in theory purely administrators, never bankers or speculators; they governed, arranged, and ruled the affairs of France; they were not supposed to profit by them: their dignity, their important salary of 2,940*l.* a year, was considered a sufficient recompense.

The eight, met in council, drew up every year a general budget accompanied by eight particular budgets; they calculated the probable expenses, the revenue from the taxes, and assessed the army tax, variable from year to year. The moneys disbursed by the State were paid to its pensioners or providers by a sort of cheque called a *décharge*—a letter of change drawn on some one of the smaller officers of finance, and countersigned by a general or treasurer and two of his sub-clerks—a counterfoil, forming an order on the Treasury, remaining in the hands of the paymaster. By this means the Government avoided the expense of transporting large sums of bullion from place to place.

Nothing, therefore, could be expended without the sanction of a treasurer or a general. All France depended upon them—nobles, Court officers, merchants, and municipalities. They were the dispensers of wealth, and as such, inevitably, the receivers of every acknowledged and unacknowledged form of tribute.

Thus the door was opened to many abuses. In the first place, the treasurers, generals, and higher officers of the finances currently added to their public functions a private banking business; they cashed the Government cheques, and pocketed a slight percentage for their trouble. Then the multiplicity of offices, the innumerable network of small functionaries and tax-collectors, provided a comfortable livelihood for all the hungrier scions of the banking clan. The financial system, thus briefly sketched in its apparent simplicity, created a bourgeois oligarchy, all-powerful in Church and State. The real government of France was, in fact, in the hands of the great banking houses of Beaune, Bohier, Briçonnet, Berthelot, Ruzé, and their like, although despised by the nobility and hated by the judges. United among themselves by constant intermarriages, they formed all over France a network of administrators in whose hands was centralized the control of the national revenues. As the late Prof. James Darmesteter wrote some six years ago:—

"What a great and perilous situation was that of these men, practically masters of the entire wealth of the kingdom, invested with

sovereign authority for levying the royal revenues, without defence against their own temptations, at once dreaded and execrated by the people and marked in advance by the Court as a prey reserved for the hour of need, as the profitable scapegoat of any political blunder! These dubious financiers were the precursors of Fouquet, not only in their magnificence, in their patronage of art, but also in their conduct of public affairs."

It must not be forgotten that in time of war, or on other occasions when the Budget proved insufficient, the extraordinary loans raised by these financiers were collected at their risk and peril. The royal treasury was slow to repay; the king was ever a prodigal in ordering, and a miser when the bill came in. Nor was it possible for them openly to set against the long delays to which they were subjected a rate of interest which might make the affair at least, though hazardous, avowedly profitable. The sixteenth century still retained, in some measure, the mediæval prejudice against the lending of moneys out at usury. Semblançay and his contemporaries received private moneys on deposit and charged a small interest, cashed letters of change at so much per cent., and lent out money to private persons at a due rate of usury, as if they were the bankers of our day; but it was still a matter of high treason to charge a profitable rate of interest to the Crown—often the least solid of the bankers' debtors, or, at all events, the tardiest.

It was, therefore, inevitable that the financiers who supplied the ever-empty purse of the State should make their profit by surreptitious means: by privy commissions from foreign bankers, illegal percentages on moneys paid for the Crown, accounts cooked and doctored, bribes perhaps accepted, even when no serious malversations of the public funds complicated the affair. These sops to Cerberus rendered patient the generals and treasurers of the finances, continually lending—often borrowing to lend again—moneys for whose reimbursement they were compelled to wait some while, at whatever cost to their private enterprises. As he reads the pages of M. Spont, the student wonders how any financier can have thriven in so responsible and so thankless a situation. The fact remains that they *all* thrived, they and their kinsmen to the sixth and seventh degree; until at some unlucky moment the king—particularly perspicacious, it may be, or particularly hard pressed—stirred on his throne, glanced in distrust at his diminishing treasure, at his too prosperous banker, swooped on the plump prey—and there was an end of a Semblançay or a Fouquet.

Semblançay was sprung of a race of bankers. An affable, compromising, engaging man, he knew especially how to ingratiate himself with the all-powerful princesses of the French Court. Anne of Brittany as well as her deadly enemy Louise de Savoie confided to him the management of their affairs. Through Louise he became indispensable to Francis I.; and for eight years, in fact if not in name, he was Minister of Finance to that ambitious and adventurous king. Every schoolboy knows the tale how, after the loss of Milan in 1521, Louise de Savoie accused Semblançay of having pocketed the moneys destined to pay the troops in Italy,

how, thereupon, he was tried for high treason, and hung in 1527 at the gibbet of Mont-faucon, a white-haired old sinner aged between seventy and eighty years. Yet Semblançay was probably more of a scapegoat than a sinner. It is almost certain that he had nothing to do with the loss of Milan, and that the real cause of offence was his unwise refusal of a further loan. The charge of malversation is not proven, as M. Spont pretty clearly shows. On the other hand, his speculations are clear, but probably did not exceed the damaged standard of a business conscience. They were of the things which a man would repudiate at home or in church, but complies with and adopts "in the city," until they be proven dishonourable and infamous in the person of a notorious scapegoat. Semblançay was that scapegoat, and doubtless, posthumously, the occasion of a stimulated morality in others. We think M. Spont prejudiced against Louise de Savoie. She was a violent, unjust, and excessive woman, but she loved her country and her son; public motives weighed with her, and the leakage of her private purse, the fiery counsels of her favourite Duprat, if the principal, were not the only motives in her tenacious rancour against those whom, in her extraordinary St. Simonian tongue, she called "les inextricables sacrificeurs de nos finances." Let us not forget that so early as 1523 the king himself wrote, and wrote to Semblançay, "Je ne veul plus estre trompé." But we have said enough to show that, however lacking in attraction, M. Spont's book is henceforth indispensable to the student of French affairs in the earlier years of Francis I.

## NEW NOVELS.

*The Dancer in Yellow.* By W. E. Norris. 2 vols. (Heinemann.)

WE are well content to read Mr. Norris's smooth and unruffling fictions as long as he is pleased to send them forth so well finished and, as far as they go, perfect. There is about Mr. Norris a dainty unreality—a well-polished hollowness, if one may so speak—which in a manner recalls the charm of eighteenth century falseness. His characters never appear to be very real, their passions are not strong, but everything is expressed in admirable proportion, and there is never any rudeness or vehemence to throw the picture out of key. This story is a most agreeable specimen of his art; the hero is the young man to whom Mr. Norris has accustomed us, weak and impressionable, possibly a somewhat dull fellow, but redeemed from commonplace by the rare distinction of being a perfect gentleman. Then in the character of his wife, the dancer in yellow, Mr. Norris illustrates in how genteel a fashion a person can be described who would be quite impossible, as the saying is, in the ordinary novel of to-day. Mr. Norris is eminently restful, and none of his books has surpassed 'The Dancer in Yellow' in this his peculiar quality.

*The Yorkshire Cousins.* By Stephen Wyke. (Simpkin, Marshall & Co.)

THE heroes of this bulky and closely printed romance are concerned in the wool trade, representatives of which may be

gratified by the handsome apologies which the author offers them in a prefatory note. Certainly no one would choose to be associated with young men so vulgar and objectionable as either of these Yorkshire cousins, and the reader who does not "come from Sheffield"—that is, rejoice in cheap moralizing and pretentious platitudes—will probably find little that is entertaining in the adventures of Mr. Ben Davison and Mr. Harry Gray. They "ride" in railway carriages and otherwise comport themselves after the manner of "the two-penny bus young man," Ben Davison being in addition a scoundrel of no mean order. His sordid concealment of his marriage is, however, fairly avenged by his martyr wife's numerous farewell speeches, saintly smile, and other inevitable accompaniments of a death to slow music. And her husband meets with further and more substantial punishment in the long run. The frequent and immensely lengthy discourses of an irrepressibly improving old gentleman called Kaufmann are hard to bear. The casual reader is, however, considerably warned by the chapter-headings when his performances set in, and the sight of "Mr. Kaufmann on planting Trees, &c.," or "Mr. Kaufmann on Great Britain and Ireland," will cause him to turn over many pages at great speed if he has not done so already, should there be no obligations of duty to cause him to follow that exhaustingly voluble gentleman's dissertations throughout their weary length of commonplaces.

*Hazellon.* By Dr. W. Murray. (Newcastle-on-Tyne, Carr.)

"Do you enjoy life in the country?" said Lathbury, the hero of this book, to the heroine. "Yes, immensely," replied Effie; "I not only enjoy my work and my pleasures, but the contemplation of the system of nature, its beauties and its wonders, has a great charm for me." Effie was past the age of girlhood, had somewhat hard blue eyes, hair so fair as to be almost white, a complexion damaged by exposure to moorland blasts, and she not infrequently made speeches of this kind; yet Lathbury's heart was almost immediately "engaged in admiration, if not in love of her." The rapidity with which people in this book fall in and out of love with each other is only equalled by the extraordinary way in which they behave and speak. Before we began it we read Dr. Murray's declaration that he had "never even seen the prototypes of the prominent characters," and long before we ended it we had made the same assertion on our own account. It would indeed be difficult to find such repulsive and unnatural characters as Mr. and Miss Ingo, and this want of truth to nature makes us indifferent to the story itself. On the other hand, we have rarely seen the Northumbrian dialect better rendered, and we wish there had been more sporting scenes and more of Roger and Johnnie and Wattie.

*Le Sceptre.* Par Abel Hermant. (Paris, Ollendorff.)

THE groundwork of M. Abel Hermant's new novel is excellent. He wishes to prove to us that emperors and cardinal archbishops are only men, and possibly weak men, and that their functions often secure

for them a solid position of which, considered as men, they are utterly unworthy. This he does with much humour, but with a total lack of decency; and he rather detracts from the opinion which will be entertained of his work, even by those who are not easily shocked, by dragging in by the heels all the royal scandals or absurdities of our time, most of which have already figured in innumerable French books, and become stale to every reader of such productions. M. Hermant hazards suggestions of the life of the unfortunate Archduke Rudolph; hints at the relations of the Queen of Roumania and her lady-in-waiting and the Crown Prince; the well-known recent story about the cycling costume of an Italian princess, connected both with the Bonapartes and with the Orleans family, and about its military results; and the last fable as to the real cause of the resignation of the late President of the French Republic. We hear of King Milan of Serbia; the Empress of Austria and her professional circus-riding acquaintances; and M. Hermant introduces the tale of the Austrian archduke who disappeared after being last heard of as a sailor; indeed, it forms the basis of the story of this novel, after having previously done duty in several others. But all this, and vulgar abuse of the royal family of England, though it at first disguises the real ability of 'Le Sceptre,' does not wholly destroy it as a book. M. de Blowitz, indeed, has said in the *Times* that in this book the author describes kings and queens "with plenty of vivacity, but without any breach of good taste or even of the respect due to venerable institutions." Now M. Hermant writes of the aged Queen of Heligoland as staying at Cap St. Martin, being everywhere accompanied by a black servant, and accepted by the other kings and queens as the wisest of ruling sovereigns. The allusion seems clear, yet the Queen of Heligoland is mentioned in circumstances which are revolting to every Englishman. M. Abel Hermant would have done better to avoid shovelling into his pages all this ready-made, trivial, and often offensive matter. He is strong enough to have created his personages and his situations out of his own brain, instead of out of the columns of French society newspapers. There remains, however, the fact that a great portion of his book produces a powerful impression on the reader. An Austrian Archduke and a Cardinal Archbishop of Vienna have successively found their life at Court too monotonously weary, and have tried disappearance. They were great men in Vienna. They become very little ones when stripped by their own act of their position and of their very names. Both struggle on as unhappy husbands of disagreeable wives, and ultimately are glad, the one to assume his former station as Cardinal Archbishop, and the other to become Emperor. This picture of human weakness is caricature, but it is powerful.

*Le Voyage de Shakespeare.* Par Léon Daudet. (Paris, Charpentier.)

M. DAUDET, JUN., will not find the 20,000 buyers for his new book which he called up by his 'Morticoles.' His imaginary journey of Shakespeare to Holland, followed by an

excursion to Elsinore, has no merits, and is singularly wanting in the liveliness which was found in 'Les Morticoles,' even by those who disapproved of that book. The present volume is both dull and thin, but it is an evidence of a versatility which may one day place M. Léon Daudet high among popular writers.

#### LOCAL HISTORY.

We can imagine no better exercise for Mr. George Eyre-Todd than to take his own *Scotland, Picturesque and Traditional* (Cassell), and carefully to verify its every statement—to make certain, for instance, whether Dryburgh was founded in 1141 by Hugh de Moreville; whether either he or his son was one of Becket's four murderers; whether Queen Mary's apartments at Holyrood are situated in a square tower; whether she read Greek with George Buchanan; whether the Seton Castle of her day has not long been demolished; whether Scott was a literary progenitor of Goethe; whether James VI. described Fife as "a blanket fringed with gold"; whether Moray turned Bothwellhaugh's wife out naked from Woodhouselee; whether the account here of the birth of St. Kentigern corresponds with the current legend; whether St. Margaret's heart still moulders at Dunfermline (her head, one knows, was lost, like many another, in the French Revolution); whether she fled to Scotland from Harold's usurpation; whether the stalls at Dunblane are the only pre-Reformation ecclesiastical furniture in use in a Scottish Presbyterian church (on p. 179 Mr. Eyre-Todd himself says "No"); whether M. Barbé has not thoroughly sifted the Gowrie Conspiracy; whether the Old Steeple at Dundee was built by David, Earl of Huntingdon; whether at Aberdeen there is any "fine ancient tower" of St. Nicholas; whether Aberdeen clippers do not belong to the past; whether St. Machar's is the "only granite cathedral in the world"; whether the Jacobite Earl of Mar was the thirty-ninth of the title; whether Blind Harry and Richard of Cirencester are trustworthy authorities; whether the Coronation Stone came to Scone from Dunstaffnage and Ireland; and whether King Arthur fell at Camelot. This is a terribly long sentence, but its length could be readily quadrupled. Let Mr. Eyre-Todd, we say, perpend these and other points, and correct where necessary, so he might still produce a most excellent handbook for tourists. Even as it is, 'Scotland, Picturesque and Traditional,' is both interesting and readable, a marked improvement in style on his 'Byways of the Scottish Border,' though he is rather too fond of the epithet "pregnant." Its 176 illustrations vary greatly in quality. The best are those after Mr. MacWhirter, and several from photographs are also good; but not a few are old acquaintances, that have not as a rule improved with age.

Mr. Gomme's great undertaking of reprinting for the modern reader such things as he regards as of permanent value in the *Gentleman's Magazine* goes on with admirable regularity. The labour undergone must be great, but the results are worthy of any amount of toil. No two people, we imagine, could be found who would be in entire agreement as to what articles should be inserted and what excluded. In previous volumes we have missed one or two papers which we should like to have found, but on the whole the work has so far been done with great discrimination; and it must be borne in mind that at the end of the selections regarding each county a list is added of the excluded articles, so that a student may turn to them at once without wasting hours in hunting about in the tangled wilderness of the indexes of the original volumes. The new section of *English Topography*, edited by Mr. F. A. Milne (Stock), contains two counties only—Kent and Lancashire.

The former division has in it many very good papers and hardly any rubbish, but the portion which relates to Lancashire is unquestionably poor. Mr. Gomme is, of course, in no way responsible for this; he can but reproduce such material as he finds. The reason for this comparative scarcity of information regarding the northern county is by no means on the surface. It may, however, be accounted for, at least in part, by considerations of geography. Lancashire was a long way from London in the days before railways, and as a consequence its inhabitants were not so soon moved by the historical and antiquarian spirit which arose at the end of the last century as were those who dwelt within easy reach of the capital. There is also another possible reason: Lancashire, unlike the Lake District and many parts of Yorkshire, was not a place of pilgrimage. Visitors in search of what our grandfathers called the picturesque avoided it as a place, like the Potteries, given over to the lower utilities. We moderns cannot understand without an effort how intense was the prejudice against every sort of manufacturing industry in days which seem almost to overlap our own. Mr. Gomme draws attention in his preface to one important feature in the Kentish department, that is, to the many useful descriptions which occur of domestic buildings. This cannot be called a new feature, but we think there is more of it here than we have met with in previous issues. Kent was always rich in stately homes; many have passed away, but some are with us still. There are good descriptions of several of these, written before modern alterations had taken place, and here and there we come upon notices of old houses of a lower rank which are well worth attention. Such buildings even more than the great manor houses run a risk of being swept away or hopelessly modernized. There is another class of buildings which occupies the borderland between ecclesiastical and civil architecture. Such fabrics rarely met with any notice until quite modern days, but some of them are objects of great interest. An account of one of these, written in 1842, may be found under Maidstone. It was a hospital for the reception of pilgrims going or returning from over-sea, and dedicated to SS. Peter and Paul and the great local saint, Thomas of Canterbury. The last, occurring in Kent, requires no comment. SS. Peter and Paul were probably selected as the patrons of Rome, to which a great part of the pilgrims who received entertainment would be on their way. It was called the "Newark," though founded somewhere about the middle of the thirteenth century by an Archbishop of Canterbury, Boniface of Savoy, uncle of Alanor, the wife of Henry III. Its name "Newark" leads to the conjecture that it may not have been the earliest foundation of the kind in Maidstone. The "Newark" was secularized at the Reformation, and everything was swept away except the shell of the chapel, of which there is here a very fair description. We probably owe its present existence to the fact that at the time the author wrote the old building had been acquired for a church. There is an account of some of the things done at the restoration in the years 1836-7 which makes the reader feel that it would have been far better to let Boniface's chapel sink into decay, and, if a church were called for, to build one in the taste of the time. There is an account of Frindsbury Church, written in 1825, from which we gather that it must have presented many features of interest which the authorities of that time carefully obliterated. "I visited this church again in the early part of last month," the writer says. "A thorough repair had lately taken place, and never was one more disgraceful to a parish ever [sic] witnessed. The windows have all been altered into uniform dwelling-house windows, with a

sort of square-headed weather cornice to give a sort of 'Gothic character.'" We have not the heart to permit the writer to tell his tale in full. A silver ring was found some sixty years ago at the priory of St. Radigund, near Dover, which is worthy of notice. It is set with a blood-stone, on each side of which is a flower growing out of a heart; on the back is the inscription "† in god is all." Can this ring have been in any way connected with Gabriel, the angel of the Annunciation? There seems to be some reason for thinking that it is so, for at Crofton, near Wakefield, and several other places there are mediæval bells bearing the legend, "In God is all, quod Gabriel." This has been supposed to refer to the angel's words, "With God nothing shall be impossible" (Luke i. 37), but this is extremely unlikely. It is far more probable that it is an extract from some prayer, hymn, or mystery-play in the vernacular.

*Whittingham Vale, Northumberland.* By David Dippie Dixon. (Newcastle-on-Tyne, Redpath.)—We are acquainted with Mr. Dixon already through his amusing sketches of Coquetdale life during the last century, which appeared in the *Transactions of the Society of Antiquaries of Newcastle-on-Tyne*. In the volume before us he takes a wider sweep, and passes through the upper portion of another river valley, the Aln, telling stories of the places and their inhabitants as he passes along. And a very interesting journey it is on the whole. As might be expected, Mr. Dixon is rich in anecdotes and country customs. The strange people he has seen, the droll tales he has heard, and the ways and doings of the natives are all recorded. His descriptions of a kirk supper and a country wedding are particularly well done, and a long chapter on folk-lore will interest a great number of readers. The chief parish in the district is that of Whittingham, which has a fine church built before the Norman Conquest. Mr. Goodenough, the last vicar but one, was a man of remarkable attainments, accompanied, as is often the case, by great singularity of character. We remember how he sent a letter to the *Newcastle Courant* many years ago, in which he attempted to carry back some of the place-names in his district to a Roman origin, involving himself thereby in a highly amusing correspondence. Mr. Goodenough unhappily restored out of existence a great part of the Saxon tower of his church. He was very fond of vocal and instrumental music. A hymn-book of his is in existence in which he has scrawled in pencil his judgment upon some of the tunes. 'Eisenach' he calls "a runaway tune," 'St. Cecilia' is said to be "super-horrible," whilst of "Eine feste Burg" it is written, "This tune is like a wheel-barrow." The simile is an expressive one; but possibly the criticism was more applicable to the old barrel organ in the church on which the tune was played. Mr. Dixon gives an amusing story of Willie Allan, a noted character in his day. Willie had a still more eccentric son, Jamie Allan, renowned for his skill as a fisherman and for his playing on the old Northumbrian pipes. Jamie has been honoured by the publication of an octavo volume to record the strange story of his life. In the dales of Aln and Coquet he knew every home-stead, and upon every yard almost of those two famous streams he had cast his flies with unerring skill. Mr. Dixon prints a fishing song relating to the same district, written by the present Earl Ravensworth's uncle, Mr. Robert Liddell, sometime incumbent of St. Paul's, Knightsbridge, who could fill his creel with trout as quickly as any one, and describe their capture at night in capital verse. On the whole, there is much to commend in Mr. Dixon's amusing book. In his ancient history he is somewhat defective; but when he comes to more modern times he shows his knowledge upon his readers in a most delightful abundance.

*The History of Northumberland.* By Cadwallader J. Bates. (Stock.)—Mr. Stock is fortunate in securing the aid of Mr. C. J. Bates for his "popular" history of Northumberland. There is no one else who is so well acquainted with the annals of that county. But Mr. Bates in this work has exercised considerable self-denial. He has been long engaged upon a Northumbrian history of his own, which would have extended to three volumes, and, with a rare generosity, he has melted his materials down until they came within the compass of the present volume. We trust most sincerely that he will not lose sight of his larger undertaking. Mr. Bates hopes that his 'History' will be one which "the Quaysider from Newcastle can really carry on his bicycle, and the countryman afford to read under the shadow of his battle-house." Putting the "countryman" to one side, we fear that the book is too large for the cyclist to carry comfortably about with him; and if he should attempt to study it on the way it will tell him little or nothing about the halls and villages which he passes. This book is not a guide such as the cyclist or the countryman requires, but an able summary of the general history of the county in a very condensed form. No one can do this more ably than Mr. Bates. The chapter on the Roman Wall cannot fail to attract the attention of the reader. Mr. Bates very wisely refrains from entering at any length into the so-called mural controversies. Fresh evidence on these is being almost daily accumulated. But to all appearance it will not be long before there is no wall to criticize or examine. We cordially agree with Mr. Bates in these trenchant remarks which he makes:—

"While the past history of the Roman Wall presents so many difficult problems, it is unfortunately easy to predict that, unless the land is conquered by some civilized nation, there will soon be no traces of the Wall left. Nay, even the splendid whinstone crags on which it stands will be all quarried away to mend the roads of our urban and rural authorities."

The Germans surely would manage things better. The most interesting portion of the volume is, to our mind, the account of the great wars and feuds of the inhabitants. Of these Mr. Bates draws many a sad and interesting picture. Towards the end of his book his thread becomes very painfully attenuated; but this is unavoidable. We shall forgive him if he will only produce those three volumes, the very mention of which excites our curiosity and regret.

*The History of Suffolk.* by the Rev. John James Raven, D.D. (Stock), is inferior to its sister volume on Norfolk by Mr. Walter Rye, which led off the series of "Popular County Histories." Dr. Raven has been too ambitious. He seems to have aimed at producing a work on the lines of Green's 'Short History'; as a matter of course he has failed. For, lying apart from the high-way counties of England, with hardly one battle-field within its bounds, "Silly Suffolk" presents no consecutive history; its single outstanding event is the meeting of the barons at St. Edmundsbury which preluded Magna Charta. None the less, there is hardly one of its five hundred and seventeen parishes but has its interest, whether as the birthplace or the residence of some such worthy or unworthy as Bishop Grosseteste or John Felton, Mrs. Barbauld or Margaret Catchpole, David Copperfield or Magdalen Vanstone, or as the possessor of one of those flint-work churches and moated homesteads for which Suffolk stands unrivalled by the "Sheres." By one who knew Suffolk thoroughly, and who had mastered among other things the vast Davy collections in the British Museum, a book, big or small, might well have been written of singular value and charm; here, instead, we get paragraph after paragraph, and page upon page, like the following:—

"When the miserable Henry II. lay down in sorrow at the castle of Chinon, and his lion-hearted son succeeded him, things went no better. Richard

was hardly ever in England. The Christian world was humbled to the dust by the fall of Jerusalem in 1187, and no efforts of the Crusaders availed for its recovery for more than forty years. The long interdict in John's reign had only paralysed religion instead of terrifying the nation to proceed to the King's deposition."

If Dr. Raven had cut out all such passages, which would fit equally well into a history of Cornwall or Cumberland, and all his little jocularities (that, for instance, on p. 139), and his page and a half of translation from Martial's 'Epigrams,' and a great deal besides that has been much better done already by Dr. Jessopp in his 'Diocesan History of Norwich,' then he might easily have found room for his *omissa*; they greatly outnumber the facts he has included. Thus his meagre account of Suffolk worthies, while it records a good many biographical details about Arthur Young, Capel Loft, &c., which could be gleaned from a score of ordinary works of reference, takes no cognizance whatever of John and Charles Austin, "Bilious" Bale, Osborn Bokenham, Richard de Bury, H. W. Bunbury, George Cavendish, John Day, Bishop Gardiner, Mrs. Inchbald, Thomas Nash, Clara Reeve, Crabb Robinson, Dr. Routh, Richard Sibbes, Mrs. Trimmer, Thomas Woolner, and dozens of others whose claims to mention are equal at least to those of King Athelstan, or Robert Bruce, or Charles IV. of France. One French Charles there is, the poet-duke Charles d'Orléans, who should have been referred to; but Dr. Raven seems never to have heard of his captivity at Wingfield. He is equally silent about Brandon's "flint-knapping," an industry extending from palæolithic times to the present day; about the lake-dwelling at Barton Mere; and about the Viking ship found at Aldeburgh. He tells nothing of Edwin of Deira's sojourn with Redwald, King of East Anglia; nothing of Bishop Ridley's coming to Framlingham to throw himself upon Queen Mary's mercy; nothing of the "Flower of Nettlestead"; nothing of the great smuggling trade of the last century; and nothing of the marriage at Ipswich of Edward I.'s daughter Elizabeth to the Count of Holland, on which occasion the "Hammer of the Scots" appears to have lost his temper, and to have pitched the bride's coronet into the fire. There is not a word of the many splendid old halls, such as Helmingham, Parham, Hengrave, Rushbrooke, and Playford, each with its wealth of far-reaching memories; the noble altar-tombs at Framlingham get no more mention than do the font-covers of Worlingworth and Ufford. The chapter on "Suffolk during the Reigns of William III., Anne, and George I." is comparatively good; so, too, is the portion dealing with the dialect. But that on the folk-lore is utterly inadequate—not a hint even of Lady Camilla Gurdon's 'County Folk-lore: Suffolk' (1894). Dr. Raven furnishes no bibliography, and one might infer from his pages that Gillingwater, Wodderspoon, Hollingsworth, Nall, and Conder are names unknown to him. Their works are not always too good; still, they are indispensable to him who would write a 'History of Suffolk.'

#### THEOLOGICAL LITERATURE.

*Iohannis Wyclif Opus Evangelicum.* Now first edited from the Manuscripts, with Critical and Historical Notes, by Dr. Johann Loserth, Professor of History at the University of Czernowitz. Vols. I. and II. (Wyclif Society).—Since the publication twelve years ago of Dr. Loserth's remarkable work 'Hus und Wiclif: zur Genesis der husitischen Lehre,' it has been agreed by all who are not wilful partisans that Huss was indebted for the whole of his literary apparatus to the writings of the English reformer. The fact takes away little from the historical importance of Huss; for it was his character and personality, not his literary productions, which gave his labours a success that Wyclif never approached in England. Huss was not a man

of original gifts; he absorbed almost without criticism, though with certain notable exceptions, the views he learned from Wyclif; reproduced or abridged his treatises substantially word for word; and made the English doctrine a national creed for the Bohemians. At the time Dr. Loserth wrote he could not take account of the 'Opus Evangelicum,' because it was not to be found in the great collection of Wycliffite books preserved at Vienna nor in any other continental library. Now that he has edited it from two manuscripts at Cambridge and Dublin, he is enabled to establish another point in the relation between the author and Huss. When Huss set out for Constance he prepared three discourses for delivery before the Council. Two of these Dr. Loserth had already seen to be modelled upon Wyclif ('Hus und Wiclif,' pp. 243-247); now he finds that the third one is nothing but "a feeble extract" from the 'Opus Evangelicum.' After all, originality in the Middle Ages was a matter of degree, and Wyclif himself can claim no immunity from the then universal practice of borrowing, though his superior training prevented him from copying so slavishly as Huss did. When Mr. Reginald Poole printed Richard FitzRalph's treatise 'De Pauperie Salvatoris' as an appendix to Wyclif's 'De Dominio Divino' in 1890, it was made plain once for all that the latter had no title to the authorship even of his most famous doctrine, that of "dominion founded in grace." And the present work, the 'Opus Evangelicum,' too, possesses but scant claim to originality. It is professedly a cento of extracts from St. Chrysostom and St. Augustine on the Sermon on the Mount, with supplementary intercalations by Wyclif himself. Dr. Loserth tells us that the third book, not yet published, bears the date 1384, the year of the reformer's death; and the work certainly shows traces of the age of the writer. Not that Wyclif had lost his mental vigour or his robust hatred of wrong; but he repeats himself to a wearisome extent, and all his old doctrines, expositions, diatribes, recur so frequently that we wonder at times whether this is a new treatise we are reading or some old one we read years ago. There is, indeed, a certain virtue in repetition, well known to preachers, and Wyclif had the faults of his class. But tedious though he is, he has often good points to make, and is fond of a jest in season. Take this comment on the text "Do not sound a trumpet before thee, as the hypocrites do" (St. Matt. vi. 2):—

"Magna quidem sanctitas videtur ostendi quando religiosi nostri surgunt in medio noctis ad psallendum Deo devotius, quando frigus est sepe asperius, et mundani sunt in suis cubilibus plus quieti; et tamen potest contingere ex hac ypocriti subtiliori cautela diaboli quod campanæ quibus nostri ypocritæ vocant suos socios ad suam paginam celebrandam sunt tunc quibus ypocrite canunt ante ipsos, ut suam indicent sanctitatem."

Again, "God is a rewarder of adverbs" is an excellent text, though Wyclif gives it only as a quotation:—

"Et hinc dicunt quidam mores quod Deus est remunerator adverbiorum, cum Deus non solum curat quid homo agat sed qua intencione et quomodo illud agat."

Dr. Loserth's edition is, on the whole, well done. He has, it is true, wasted his pains in noting worthless marginal jottings in the manuscripts, while he has, on the other hand, omitted any attempt to explain many things that call for explanation. For instance, "the Pope" on p. 53 should be glossed as John XXII. The spelling of the manuscripts is rightly preserved, but we much doubt whether they furnish the spelling "litera" on p. 1, which is hardly ever found before the time known as the Revival of Learning. A few ugly mistakes (e.g., "whoman," p. 27; "rook" for rock, p. 464) are no doubt to be expected with a foreign printer, even so good a printer as Carl Fromme, of Vienna.

*Prophecies, Miracles, and Visions of St. Columba, written by St. Adamnan. A New Translation.* (Frowde.)—For the complete justification of the praise accorded to Dr. Fowler's editing of Adamnan's text there was only one thing necessary. That was this re-translation, which displays his careful scholarship as conspicuously as did his editorial handling of the Latin original. The translator's identity is revealed by the initials attached to the preface.

Lord Stanley of Alderley has published a translation (which he executed more than thirty years ago) of the first volume of Lamennais's famous *Essay on Indifference in Matters of Religion* (Macquenn), and has added a complacent preface in which he tells us he has never troubled himself to read the other volumes of the 'Essai' and that he "found M. Renan an uninteresting person and not one of much learning."

Dr. J. H. Rigg is right in thinking that his volume on *Oxford High Anglicanism and its Chief Leaders* (Kelly) is the first criticism of the Tractarian party from the pen of a Protestant Dissenter; but it cannot be said to add to our knowledge. Considering the striking likeness between much of the behaviour of the Oxford Methodists and the Tractarians of a century later, we should have expected Dr. Rigg to write more sympathetically; but he is so entirely opposed to Newman and Pusey, and so determined to find in their views the errors of Popery, that he makes little attempt to understand their point of view. Of course there is a great deal of acute and much undeniably sound criticism in the book—that was to be expected from the venerable author; but his attitude is too entirely hostile to be effective. He appears not to have grasped the fact that Tractarianism was not an isolated phenomenon, but really part of the Romantic movement.

The late Bishop of Carlisle was an excellent man and a most conscientious head of a diocese. Unfortunately, virtue and hard work are by no means incompatible with a dull biography, and "uninteresting," we fear, is the only verdict to be passed on Mr. H. D. Rawnsley's *Harvey Goodwin, Bishop of Carlisle* (Murray). The author of the memoir has done his best with his materials, but he had to deal with a prosperously uneventful career, and the bishop had no taste for writing letters except on business. The volume, therefore, throws little fresh light on the history of the Church of England, though Dr. Goodwin lived through critical times, and was a member of the Ritual Commission of 1867. It will doubtless be read by his many friends, but it does not appeal—in our judgment, at least—to a very wide public.

Mr. Odom's *Memories of the Life and Work of John Edward Blakeney, D.D.* ('Home Words' Office), is not a triumph of literary workmanship, yet many will be glad to look at a memoir of the zealous and kind-hearted Vicar of Sheffield. A strong Evangelical like most Irish Protestants, Archdeacon Blakeney did excellent work in Sheffield during the five-and-thirty years that he was connected with the town, and as he grew older his theological opinions widened, or, at any rate, he learned to think well of those whose views differed from his own. A kind-hearted, upright man, he did not seek popularity, but it came to him.

The veteran Prof. Zeller has collected together and edited a selection of letters of his old friend and colleague D. F. Strauss—*Ausgewählte Briefe von D. F. Strauss* (Bonn, Emil Strauss). Strauss is scarcely a name to conjure with nowadays. His 'Leben Jesu' formed an epoch in 1834, but much water has passed under the theological bridges since that date, and there is no one, nowadays, who holds Strauss's position. His letters have, therefore, only an historic interest, and in themselves offer but few attractions, especially to English

readers. They are mostly academic in tone, dealing with his own books and articles, or with those of his friends or opponents. Almost the only passage of interest on this side of the Channel is a reference to his first interview with George Eliot, who had translated his book. This was in 1858. "She is in the thirties," he writes, "by no means good-looking, but with an almost transparent countenance, full of expression, though displaying more feeling than intellect. As I left she was kind enough to say, 'When you came in I was so delighted that I could not speak.'" The later letters are full of Princess Alice, whom Strauss got to know in Darmstadt in 1867. She had become liberal-minded through the influence of her father, he states, who, in his turn, had been influenced by Bretschneider! Strauss naturally felt increased respect after this interview for Prince Albert, who had been discerning enough to teach his daughter to respect Strauss. It is amusing enough to observe the complacency in which Strauss writes of his celebrated controversy with Renan during the Franco-Prussian War, but it would be difficult to extract any other form of amusement from these letters.

#### SCHOOL-BOOKS.

*Cæsar's Gallic War, Book V.* By John Brown, B.A. (Blackie & Son.)—This little edition is admirably done from beginning to end. The notes are terse and lucid; the introduction is full, and equally lucid. It contains a useful sketch of Cæsar's career, some intelligent hints on the difference between Latin and English idioms, and an admirable account (which is doubled in value by the fact that it is illustrated) of the Roman army and its antiquities. Last, but not least, three pages are devoted to the style and literary value of the 'Commentaries.' The recognition of literature in classical school-books is so rare that we are bound to record the fact *honoris causa*. The only fault we have to find with Mr. Brown is his tendency to refer in the notes to foreign authorities or to articles in learned periodicals. Such references are out of place in an edition intended for the middle forms of schools, and are out of keeping with the practical character of the comment as a whole. A word of praise is due to the care with which the typography of the book has been arranged.

*Shakespeare's Henry the Fifth.* Edited by G. C. Moore Smith. "Warwick Shakespeare." (Blackie & Son.)—Mr. Moore Smith has edited 'Henry V.' with great care and a laudable desire not to neglect the literary side of the play in favour of its history or its philology. Both commentary and introduction are very full, perhaps even in some parts a trifle overloaded. Of course the "Warwick Shakespeare" aims at the more advanced student, in whose case brevity is not, perhaps, the first essential. But then the advanced student would have liked Mr. Smith to go a little more into detail about the interesting question of the quarto and folio texts and their relation to each other. Space might well have been saved by omitting the notices of productions of the play during the last two centuries. The revivals of Kemble, Macready, Phelps, Kean, and the rest are matters of antiquarian, but not of educational value. We have nothing but praise for the section on the Elizabethan theatre, or for the scholarship and critical ability displayed in the treatment of the play as a whole. No better edition could be found either for the class teacher or for the solitary student. We observe that Mr. Smith quotes a reference to the play from the well-known 'Elegy' on Burbage. But surely the line in question,

Harry shall not be seen as king or prince,

belongs to one of the spurious versions of the poem. There is no mention of 'Henry V.' in either of the genuine texts. Mr. Smith's study of the metre of the play is valuable. The

right way to tackle Shakespeare's metre is to begin by taking the plays separately, and to use this pioneer work as a basis for a more comprehensive treatment.

*Scott's Lady of the Lake.* Edited by John Marshall, LL.D. (Arnold.)—The notes of this edition are a farrago of ill-digested information; the introduction is quite unusually bad. The larger part of it is devoted to an account of the metres of the poem, far too technical and elaborate for the beginner, and frequently incorrect to boot. Dr. Marshall describes the famous boating song which begins,

Hail to the chief who in triumph advances,

as written in "triumphant anapests." He takes care to show that this error is not a mere slip by repeating it elsewhere. At the same time he neglects the obvious duty of explaining, however briefly, who FitzJames was, and what the historical circumstances of the poem are supposed to be. Mr. Churton Collins, the general editor of the series in which this volume appears, should have known better than to let such work pass muster.

*Murché's Science Readers.* By Vincent T. Murché.—*Macmillan's New Literary Readers.*—*Milton's Paradise Lost, Book IV.* By M. Macmillan. (Macmillan & Co.)—These books are excellent specimens of readers intended for use in elementary schools. The type is clear, the matter interesting and sound, and the illustrations numerous and good. Mr. Murché is already well known as a successful writer of school-books on elementary science treated in successive object lessons. This new series of books will facilitate the acquiring by children of the art of reading; but its greatest usefulness will be in supplementing the oral lessons which must, in future, be given in all boys' and girls' schools. If these oral lessons are, as they should be, illustrated by experiment, Mr. Murché's readers will serve, both in class and at home, to render permanent the impressions made on the scholars' minds by the oral class instruction given in school.—The "New Literary Readers" adequately supply the requirements of scholars from the lower class of an infants' school to the highest standard in a school for elder children. The instruction intended by the compiler of these books is purely literary, and the passages are taken from good authors, and have been selected judiciously. The use of these literary readers will greatly promote a knowledge of English, and may, perhaps, induce the more intelligent scholars to take a real interest in some of the masterpieces of English composition from which quotations are given. Far too many of the readers in constant use in elementary schools profess to teach the art of reading while they aim at imparting an immense amount of heterogeneous information; and, unfortunately, the reading is lost in the general instruction, for it frequently happens that the well-meaning compilers of instructive chapters have but slight appreciation of style in composition, and sometimes even deal waywardly with English grammar. From defects of this kind "Macmillan's New Literary Readers" are free, and it is to be hoped they may be widely distributed in schools.—Prof. Macmillan's annotated edition of the fourth book of Milton's 'Paradise Lost' is for higher classes of pupils, or, at any rate, for pupils doing literary work of a more advanced kind. The professor's introduction is full of information, interesting in itself and concisely put, and the notes at the end of the volume are numerous and adequate. This edition may with advantage be put into the hands of a scholar anxious to master more or less this particular book of 'Paradise Lost' and to understand its relations to the rest of the poem.

*The Essentials of Logic* (Macmillan & Co.) is a series of ten lectures on judgment and inference by Mr. Bernard Bosanquet, delivered to students under the University Extension move-

ment, in pursuance, as the lecturer declares, of a purpose conceived many years ago at Oxford. In teaching the elements of this science to beginners the lecturer forms no unreasonable expectations; "if," he says, "they could learn what an inference is, it would be something." Accordingly his way of going to work is to explain what an inference is by explaining the development which in some of its stages receives that name. Mr. Bosanquet discards what he calls the trivialities of formal logic, "the tricks and puzzles, fallacies and repartees"; and for him, as for Sigwart, Lotze, Bradley, and other modern exponents of the science, the heart of the subject is the connexion or relation between individual consciousness and the world as that consciousness knows it. In this view, logic treats of the theory of "the mental construction of reality." In a manual intended for students and even for beginners in a science, or a particular view of a science, which is not only extremely dry, but also of a very abstruse character, lucidity, as far as the subject admits of it, is the first of virtues, and Mr. Bosanquet exhibits it in a high degree. His little volume ought to fill the same place for students of the new view of logic as Jevons's 'Elementary Lessons' filled for students of the traditional form of it. No student of logic, whether new or old, can afford to neglect the admirable advice which Mr. Bosanquet gives him in the last lecture, namely, that whereas philosophy can tell us no new facts and make no discoveries, its virtues consist in the spirit in which we study and work in the world of concrete knowledge.

*Les Enfants d'Édouard: Tragédie.* Par Casimir Delavigne. Edited by H. W. Eve. (Cambridge, University Press.)—Why should the Pitt Press bring out a new edition of 'Les Enfants d'Édouard'? Other schoolmasters before Mr. Eve have discovered its blameless character, and Mr. Nutt, we believe, has printed an eight-penny edition of it; however, having edited 'Louis XI.' Mr. Eve has proceeded to annotate the other tragedy. Of course he has done his work competently and carefully, but will the play interest schoolboys sufficiently to induce a prudent master to set them to work on it?

#### VACATION RAMBLES AND OTHERS.

*Round about the Crooked Spire.* By Albert J. Foster. (Chapman & Hall.)—This can scarcely be called a guide-book, and the tourist should not carry it in his pocket when he visits the delightful neighbourhood of Chesterfield. It is rather a book to be read before the traveller begins his journey, to be supplemented by another which contains the minute information which is unattainable in this. Mr. Foster writes simply and pleasantly, and his volume is decidedly above the average of its class. From the crooked spire of Chesterfield, which we regard as a hideous deformity, we are led to the manor-houses of Wingfield, Hardwick, Bolsover, and Barlborough, a fair description of which will make any book interesting. The troubled experiences of Mary, Queen of Scots, and the chequered life of Bess of Hardwick are thrice-told tales, but Mr. Foster seems to give them something like an air of novelty. We have read his book with pleasure.

*From Edendale to the Plains of York.* By Edmund Bogg. (Leeds, Bogg; York, Sampson.)—We have made the acquaintance of Mr. Edmund Bogg before. He is an enthusiastic traveller who carries his photographic camera about with him, and is as ready as the skylark to break out into song. His book is a sample of many which are now issuing from the press, well printed and illustrated, and appealing altogether to the increasing number of readers who take pleasure in the narrative of the tourist rather than of the historian. Mr. Bogg has a keen eye for a beautiful prospect or some picturesque fragment of

antiquity; but he keeps his ears open as well, and tells many an amusing story of his experiences among the dalesmen and of their quaint speeches. Mr. Bogg travels over much of the most interesting country in North-West Yorkshire, and if his descriptions are brief and fugitive, they are at all events pleasant. We could have spared, however, without regret the fine writing into which he not infrequently rushes.

In his *Little Journeys to the Homes of Good Men and Great* (Putnam's Sons) Mr. E. Hubbard writes with abundant enthusiasm, but in occasionally slipshod English. "The safety lamp was then only an unspoken word," is a specimen of the odd expressions which are too common in his pages. "Dear old M. Taine, ever glad to score a point against the British," is a curious description of a warm friend of England, who was by no means old when he died. However, it would be cruel to criticize Mr. Hubbard strictly. His good faith is conspicuous, and he has hardly any doubts—indeed he accepts Goldsmith's tombstone in the Temple without questioning, although when he visited Hawarden he came to the conclusion that Mr. Drew derived his notions of the United States from "The Wild West." All Mr. Hubbard's good and great men are British—except Victor Hugo; and he evidently enjoyed his pilgrimages.

Señor R. D. Perés, of Barcelona, appears to have passed some months in London, and in *Bocetos Ingleses* (Madrid, Fe) he has described his impressions, in the main brightly. The little volume is interesting as recording the observations of an intelligent man whose prepossessions were in favour of the country he visited, and seem to have been confirmed by experience. The new woman does not please Señor Perés. "La mujer verdaderamente mujer," he complains, "se va perdiendo en Inglaterra."

Miss J. C. R. Dorr's little book *The Flower of England's Face* (Macmillan) is a pleasant book to read because of the author's enthusiasm for this country:—

"England is not a foreign land. It is home, with just enough of a foreign element to add piquancy and flavour to the feast it offers. To one who was brought up on Walter Scott, nursed on English History, and turned loose in childhood to roam at will through the wide, enchanted fields of English literature, all is indescribably dear and familiar. To such a one, I doubt if there can be any experience on earth more utterly satisfactory than a first visit to England—Shakespeare's 'precious stone set in the silver sea,'—unless, indeed, a second and a third prove to be still more delightful. One is like a child lulled to rest upon its mother's bosom, listening in a half-dream as she repeats to him the dear old stories and romances that have already become part of its being,—but whose familiarity only adds to their charm. After a prolonged stay on the continent, the *homeiness* of England is perhaps what makes the strongest impression on the returning wanderer. To land at Dover, and take the late afternoon train through Kent and Surrey, when the lovely, exquisite green of the hills and valleys is all shot through with the gold of a glowing sunset, and, later on, the young moon gleams softly through a veil of silver mist, is an experience not soon to be forgotten."

She seems to have enjoyed and admired everything she saw, and to have left us with regret. It is agreeable, too, to find an American declaring that "the curse of travelling.... is the attempt to do and see everything." A few mistakes in proper names—not all of them the printer's—should be corrected in a future edition (Morris, not "Maurice," is the name of the exciseman in 'Rob Roy'); and the next time the writer visits Stoke Pogis let her walk from Twyford through Burnham Beeches instead of driving from Slough.

The Provost of Eton writes a short introduction to *Walks about Eton and Eton Buildings* (Eton, Ingaltton Drake), a little book put together by his son Mr. J. J. Hornby, who unhappily died before he had been able to show more than promise. The book will be of interest to Etonians, and will, it may be hoped, induce a few inquiring spirits to spare a little time from

the more obvious employments of their "after twelves" and "after fours" for the study of the interesting country within their reach. Long ago a book called 'Homes and Haunts of the Poets in the Neighbourhood of Eton and Windsor' used to be a favourite "leaving book"; but we never heard that it was much studied in the school. Mr. Hornby's short sketches of Langley, Horton, Upton, Stoke—based mainly, as his father says, on "obvious sources," but also on personal observation—ought to have a better fate. The photographs with which the book is copiously illustrated, and which for the most part are successful, add very much to its interest. One near the end shows the original Eton fives court (or "wall" as the Eton term is) between the buttresses of the chapel, which has become the parent of fives courts all the world over, its accidental arrangements having been adopted into the game as those of the courtyard in the French château were into the game of tennis.

#### OUR LIBRARY TABLE.

A SERIOUS, but somewhat heavy and not over-well-written *History of the Paris Commune of 1871* comes from the pen of Mr. Thomas March, and is published by Messrs. Swan Sonnenschein. Mr. March is a careful historian, and there are but few faults to be found with his work. That it does not give any broad view of the policy of the Commune is sufficiently accounted for by the fact that the fighting was too continuous, and the original differences among those elected to the Commune too absolute, to allow the Commune to have a policy at all. One great element of doubt, which not only affects the present book, but all possible attempts to write the history of the Commune, is the difficulty of saying who in Paris were, from various motives, working for M. Thiers. Mr. March several times alludes to M. Ranc, and it is known that M. Thiers steadily refused to allow any proceedings against him, and that it was not until M. Thiers had fallen that proceedings were begun, while even then he was given time to leave the country. The probability is that he remained in the Commune only with the view of bringing about an arrangement. Then, again, charges have been brought from time to time against various of the military leaders of the Commune of having taken bribes from the other side; but, of course, no proof is likely to be forthcoming. Mr. March appears to implicate a Pole who at one moment commanded in chief; but others of the ex-commanders of the Commune who are still living lie under the charge of having been traitors to the cause they professed to serve. It is probable that the truth in these matters will never be revealed. We do not know why Mr. March restores to the name of Bonaparte in 1869-71 the *u* which was dropped from it some three-quarters of a century before that time.

ANOTHER book which refers to the Commune, but deals chiefly with the Franco-Prussian War, is *The American in Paris*, a biographical novel by Mr. E. C. Savidge, published by Messrs. Lippincott & Co. The author informs us on the title-page that he has written from the American standpoint, but we imagine that American literary men will hardly approve the spread-eagleism of Mr. Savidge's literary style. We notice his volume as on "Our Library Table," rather than as a novel, because it chiefly consists of a collection of scraps from the letters of Mr. Labouchere to the *Daily News*, and reported conversations of Bismarck and other such authorities. It is stated in the preface that certain personages, among whom Mr. Labouchere is named, "are the authors of the words they speak in this volume." We doubt, however, if Mr. Labouchere referred to the *Daily News* as "the London News," or spoke of a male hospital attendant as "an infirmier." We are shocked to find three passages in which

a disgraceful attack is made upon a living person—the Empress Eugénie—an attack for which we are convinced there is no foundation. The Empress Eugénie has enough to answer for in politics without being exposed to accusations of a personal nature which could not be made with impunity against any one not in her position.

MESSRS. ARCHIBALD CONSTABLE & Co. publish *The Coming Individualism*, by Mr. Egmont Hake and Mr. O. E. Wesslau. This volume resembles generally in its doctrine the well-known essays by members of the Liberty and Property Defence League, but it is less amusing, and is, indeed, a heavy and somewhat undigested work. The authors, of course, condemn the Factory Acts, or rather the greater part of them—"those portions which constitute an infringement of the liberty of the working people." But then unfortunately all legislation to put down existing evils infringes somebody's liberty; and the authors only run counter to the opinion of all reasonable men in all civilized countries in attacking the very foundation of such necessary legislation. Similarly they censure the laws for the regulation of places of entertainment and amusement; but such laws, whatever may be said of the occasional application of some of them, have been found needful by all civilized powers. No doubt, as the writers point out, what is thought indecent in one country is thought decent in another; but it does not follow, as they seem to think, that it would be possible to allow the attraction of the mob by any violations, however shameful, of the views generally received among the respectable classes in the country in which the performance takes place. On the other hand, the authors are sensible enough when they deal with American currency fallacies and with Protectionist heresies. A profound vein of self-satisfaction which underlies the book prevents the best portions of it from carrying weight. The authors have their opinions cut and dried, and they ignore all difficulties in the way. For example, when imperial Free Trade is touched upon, the authors simply assume that it will be adopted, and discuss its beneficial results; but hardly anything is said of overwhelming difficulties, such as the profound popularity of Protection in several of those colonies which must be parties to any such arrangement unless it is to do more harm than good. Of Free Trade itself, much as we agree with the authors in regard to it, they speak with too pleasant an assurance. They assert, for example, that "the idea that Free Trade is useful to the industries of some countries, and harmful to those of others, is too absurd to require refutation." The view which has to be combated is here stated in too sharp a form. What is asserted is, for example, that Protection in certain articles may be necessary in some countries for military reasons; or that Protection in some articles may be advisable in some countries for the purpose of starting an industry which could not otherwise grow up, and from which the advantage of Protection may be afterwards withdrawn. The authors appear to lack a power which is necessary if they are to push their views among those who do not already hold them, namely, the power of understanding the point of view of one's opponent. To say that "in our colonies the Protective system is simply a form of tyranny exercised by a group of short-sighted capitalists over the great mass of the people" constitutes a statement absolutely inapplicable to the facts. This may be true of American Protection, but it is certainly not true of Protection in the colony of Victoria, where the richest men of the colony have from the first been found mainly upon the Free Trade side, and where Protection was introduced at the direct bidding of a triumphant democracy. The authors account for the adoption of Protection in the colonies on the ground that the "vic-

tims.....live scattered over vast territories, hold little communication with each other, see few books and newspapers, have no influence, have only small means, and stand in awe of the capitalists." It would be impossible to describe a state of things more unlike that existing in Protectionist Victoria, where half the population of the whole country lives in the capital, and the other half within easy reach of it, in a small country well provided with means of communication, where the working classes of the provinces visit the capital repeatedly, and are, for instance, a great theatre-going and pleasure-loving people, finding their amusements in the capital, and where books and newspapers and "means" and "influence" are more in the hands of the working classes than in any other country in the world. Neither can we say that in reading the Victorian newspapers we find much sign of the "awe of the capitalists." The style of this volume is detestable. We dislike the word "Britishers," which is steadily used throughout the book, and has been doubtless adopted as a matter of principle; but we should not venture to criticize the style of the authors upon this one point. They are, however, guilty of such phrases as "The evolutions of the British Empire have up to date been similar"; "absolute confirmation of the spurious doctrines of Karl Marx, Lassalle, and other socialistic writers." It is obvious from the context that "spurious" is used in an improper sense. We take these two examples from the first six pages, and there are plenty more to be found by those who look for them.

GEORGE FLEMING's dialogues between an aunt and a nephew—*For Plain Women Only* (Lane)—have already appeared in the *Pall Mall Gazette*; but they were certainly worth reprinting in the present form. The two talkers are amusingly sketched by their conversation, and the aunt, who is rather like a wicked old French *marquise*, is especially charming, while the jerky and allusive style of rejoinder and repartee must be more comprehensible here than in the weekly instalments. The object of the book is most excellent, and has a moral which might well be studied in England; it is a reminder to plain women that their want of attraction depends largely on themselves, and that if only women would devote some intelligent study to the dress and fashion which become them, they might make the world look less ugly than they do, and largely enhance their own personal sphere of attraction and influence. George Fleming in the course of her moralizings involves in well-merited condemnation such abominations as tailor-made dresses and unmeaning ruffles and decorations of the person, and pleads for the same uniformity in tone in a dress as we expect in a tasteful room.

THE writer who calls himself F. M. Allen does excellent work in keeping up the traditions of Irish humour. His last collection of stories, *Pinches of Salt* (Downey & Co.), is well up to the mark. All the stories are brightly told and full of cheery fun. 'Father Crotty's Hat,' which tells how a parish priest became a cardinal by playing billiards with the Pope, is the best specimen of rollicking Irish humour, and the one most certain of giving the reader a good laugh. The story which is put first is presumably the author's favourite. It has, perhaps, a little more in it than the others, but it goes rather near to showing a dash of cynicism. It is better to keep quite clear of anything which can indicate the least bit of political feeling.

THE same writer's small book called *The Little Green Man* (same publishers) is an attempt in a different style. It is a sort of fairy tale accounting for the discovery of gold in California, and it is happily mixed with a good deal of capital humour. The introduction of the supernatural increases the difficulty of pleasing every taste. Possibly the story is meant for children. If the

doubt is legitimate, the fact, perhaps, would show that complete success has not been realized.

THE author of 'Uncle Remus' still works his mine with success, though in some cases and to some readers it seems that the proportion of ore produced at a crushing is diminishing. *Mr. Rabbit at Home* (Osgood, McIlvaine & Co.) should be a good book for children, if one could only count upon the taste of those most capricious of critics. Lively nonsense—free from allegory and introducing nice little boys and girls who are rather good and do not suffer for it—seems to be just what offers attraction to children, and it is just what Mr. Joel Chandler Harris knows how to provide.

A LITTLE pamphlet, *The British Army and the Business of War*, by Col. Sturmy Cave and Capt. Louis Tebbutt, two volunteer officers, published by Messrs. Gale & Polden, states extremely clearly many of the absurdities of our costly military system. The remedy ought to be found now that we have a powerful general of modern views in the Commander-in-Chief's office; but the difficulties in the way of military reform in this country are very great, and will hardly be completely overcome until the public interests itself in the matter.

WE have on our table *The Duc de Lauzun and the Court of Marie Antoinette*, from the French of G. Maugras (Osgood),—*Professor Blackie: his Sayings and Doings*, by H. A. Kennedy (Clarke),—*Round about a Brighton Coach Office*, by M. E. King (Lane),—*The Cabinet and Party Politics*, by W. E. Snell (Bliss, Sands & Foster),—*A Woman's Words to Women*, by Mary Scharlieb, M.D. (Sonnenschein),—*German for Beginners*, by L. Harcourt (Whittaker),—*Statically Indeterminate Structures and the Principle of Least Work*, by H. M. Martin ('Engineering' Office),—*The Indian and Eastern Engineer Diary and Reference Book, 1896* (28, Victoria Street, S.W.),—*Publications of the Library Leland Stanford Junior University: Catalogue of the Hopkins Railway Library*, by F. J. Teggart (Palo Alto, California),—*Cotton Weaving*, by R. Marsden (Bell),—*Physiology*, by A. Macalister (S.P.C.K.),—*Elementary Physiology*, by J. R. A. Davis (Blackie),—*The Intellectual Rise in Electricity*, by F. Benjamin (Longmans),—*Little Leaders*, by W. M. Payne (Chicago, Way & Williams),—*Hush Money*, by Jean Middlemass (Digby & Long),—*The Sign of the Snake*, by B. Fforde (Wheeler & Co.),—*Arnold Lugheurst*, by E. Everet-Green (Shaw),—*A Fallen Star*; or, the *Scots of Frederick*, by C. Lowe (Downey & Co.),—*The Phantoms of the Dome*, by B. Fforde (Wheeler & Co.),—*For Glory and Renown*, by D. H. Parry (Cassell),—*Eugène Vidocq*, by D. Donovan (Hutchinson),—*A Loyal Heart*, by M. Andrews (Wells Gardner),—*The Fatal Finger Mark*, by M. Danvers (Diprose & Bateman),—*A Ruler of Ind*, by F. T. Dickson and M. L. Pechell (Digby & Long),—*Six Months in the Fourth*, by the Author of 'The Austin Prize' (Wells Gardner),—*Rhymes and Dreams*, by H. Houlding (Burnley, Moore),—*Random Rhymes and Christmas Chimes*, by Lily Overington (Digby & Long),—*A Five Years Course of Bible and Prayer Book Teaching: Lessons for the Third Year* (C.E.S.S.I.),—*The Songs of the Holy Nativity*, by T. D. Bernard (Macmillan),—*Moussorgski*, by Pierre d'Alheim (Paris, Société du Mercure de France),—and *Les Propos de Madame Manchaballe*, by R. O'Monroy (Paris, Lévy). Among New Editions we have *Memories of a Student*, by A. Taylor (Simpkin),—*How to Write the History of a Parish*, by J. C. Cox, LL.D. (Bemrose),—*The Parish Priest of the Town*, by J. Gott, D.D. (S.P.C.K.),—and *Twenty-one Days in India, being the Tour of Sir Ali Baba*, by G. Aberigh-Mackay (W. H. Allen).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Maclaren's (A.) The Beatitudes, and other Sermons, 5/ cl.  
Tolstoy's (Leo) The Four Gospels Harmonized and Translated, Part 2, cr. 8vo. 6/ cl.

## Fine Art and Archaeology.

Coxhead's (S. A.) Shades of the Choir-carvers of Amiens, cr. 8vo. 3/6 net.  
Gardner's (E. A.) Handbook of Irish Sculpture, cr. 8vo. 5/  
MacGibbon (D.) and Ross's (T.) Ecclesiastical Architecture of Scotland to the Seventeenth Century, Vol. 1, 42/ net.

## Poetry.

Hunter's (Rev. G.) Hymns of Faith and Life, 12mo. 3/6 cl.  
Keats's (J.) Poems, edited by G. T. Drury, with Introduction by R. Bridges, 2 vols. 12mo. 10/ net.

## Music.

Crowest's (F. J.) The Story of British Music (from the Earliest Times to the Tudor Period), cr. 8vo. 15/ cl.

## Bibliography.

Tennyson, Bibliography of, by Author of 'Tennysoniana,' cr. 8vo. 5/ net.

## Political Economy.

Nicholson's (J. S.) Strikes and Social Problems, 3/6 cl.  
Seeley's (Sir J. H.) Introduction to Political Science, Two Series of Lectures, cr. 8vo. 5/ cl.

## History and Biography.

Chamberlain, The Right Hon. J., by S. H. Jeyes, cr. 8vo. 3/6 cl. (Public Men of To-day.)  
Howell-ap Howell's Birthplace and Childhood of Napoleon, cr. 8vo. 3/6 net.  
Nelson, Lord, Death of, by Wm. Beatty, cr. 8vo. 2/6 net. (Arber Reprint.)  
Sala, George Augustus, Life and Adventures of, written by Himself, Popular Edition, cr. 8vo. 7/6 cl.

## Geography and Travel.

Edye's (Surgeon-Capt. I. S.) Sport in India and Somali Land, cr. 8vo. 4/ cl.  
Finding (The) of Wineland the Good, the History of the Icelandic Discovery of America, edited and translated by A. M. Reeves, 4to. 50/ half-vellum.

## Education.

Holman's (H.) Education, an Introduction to its Principles, cr. 8vo. 6/ cl.  
Rait's (R. S.) The Universities of Aberdeen, 8vo. 4/ net.

## Philology.

Dictionary of the Scottish Language, by Cleishbotham the Younger, oblong, 2/6 roan.

## Science.

Bell's (Mrs. A.) Links in a Long Chain: from Worms to Birds, 12mo. 2/ cl. (Science Ladders.)  
Glazebrook's (R. T.) James Clerk Maxwell and Modern Physics, cr. 8vo. 3/6 cl.  
Scoville's (W. L.) The Art of Compounding, a Text-Book for Students, 8vo. 12/ cl.  
Thoma's (R.) Text-Book of General Pathology, translated by A. Bruce, Vol. 1, 8vo. 30/ cl.

## General Literature.

Analysis of the Chess-ending King and Queen against King and Rook, by Euclid, edited by E. Freeborough, 6/ net.  
Balzac's (H. de) Old Goriot (Le Père Goriot), 3/6 net.  
Boccaccio's Decameron, revised and corrected, &c., Introduction by A. Wallis, 4 vols. 12mo. 10/ net.  
Briggs's (H. M.) By Tangled Paths, cr. 8vo. 3/6 cl.  
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Who's Who? 1896, 16mo. 2/6 cl.  
Williamson's (F. H.) A Provincial Lady, cr. 8vo. 6/ cl.

## FOREIGN.

## Theology.

Hoerschelmann (F.): Andreas Knopken, der Reformator Rigas, 4m.  
Müller (E. F. K.): Symbolik, 8m. 50.  
Sella: Beiträge zur israelitischen Religionsgeschichte, 4m. 20.  
Sofer (J.): Jalkut Sofer, Vol. 2, 2m. 80.  
Willmann (O.): Der Idealismus der Kirchenväter u. der Realismus der Scholastiker, 9m.

## Fine Art and Archaeology.

Adamek (L.): Unsignierte Vasen des Amasis, 3m. 60.

## History and Biography.

Desjardins (A.): P. J. Proudhon, 7fr.  
Lacroix (C. de): Mémoires Diplomatiques de Montgaillard (1805-1819), 7fr. 50.  
Lair (H. de): Mémoires du Duc de Persigny, 7fr. 50.  
Rocheport (H.): Les Aventures de ma Vie, Vol. 1, 3fr. 50.  
Spiegelberg (W.): Rechnungen aus der Zeit Setis I., 70m.

## Education.

Buisson (B.): L'Enseignement Primaire aux Congrès d'Éducation, 3fr. 50.  
Compayré (G.): L'Enseignement Secondaire aux États-Unis; L'Enseignement Supérieur aux États-Unis, 3fr. 50 each.

## Philology.

Hartman (J. J.): De Terentio et Donato Commentatio, 6m. Semitische Studien, hrsg. v. C. Bezold, Parts 8 and 9, 20m.

## Science.

Jahresbericht üb. die Fortschritte der Physiologie f. 1894, 15m.

## General Literature.

Aigremont (P. d'): Mont-Léone, Vol. 1, 3fr. 50.  
Boutique (A.): Four le Prix Montyon, 3fr. 50.  
Daudet (E.): Drapeaux Ennemis, 3fr. 50.  
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Le Roux (H.): O mon Passé, 3fr. 50.  
Malot (Madame H.): La Beauté, 3fr. 50.  
Mary (J.): Miséricorde! 3fr. 50.  
Reibach (J.): Par l'Amour, 3fr. 50.

## MR. A. MACMILLAN.

WITH your remarks upon the late Mr. A. Macmillan it is a pleasure to express cordial agreement. For thirty years and more I had the good fortune to find in him a publisher at once shrewd and liberal, and an ever constant friend.

But I do not write to offer sentiments which will be very widely felt. Let me point out a practice—little in appearance, but of great value—within the last few years followed by this firm: that of including in each book a printed enumeration of the dates of appearance, and of successive editions. This not only enables the book to carry its own history with it, and its place in the author's work, thus greatly aiding bibliography, but adds a distinct gain to the reader. How often, in its absence, has he to try to discover by internal evidence when the book was written? a fact which it is almost needless to remark is often, more or less, a criterion of the value of its statements, or in case of poetry or novels an obvious source of interest.

Perhaps even this slight notice may induce other publishers to follow suit. Books thus dated surely stand at once on a better footing than the mass, and especially above those presenting that converse bad method of publication, without even the date of issue, which we too often meet with.

F. T. PALGRAVE.

## THE SPRING PUBLISHING SEASON.

MESSRS. A. D. INNES & Co.'s spring announcements include 'A Naturalist in Mid-Africa,' by Mr. Scott Elliot, 'Battles on English Ground,' written and illustrated by Mr. R. B. Barrett, 'Shakespeare's Flowers,' by Mr. Phil Robinson, and the following novels in one volume: 'A Gentleman's Gentleman,' by Mr. Max Pemberton, illustrated, 'My Laughing Philosopher,' by Mr. Eden Phillpotts, illustrated, 'The Judge of the Four Corners,' by Mr. Burgin, 'The Things that Matter,' by Mr. Gribble, 'A Sweet Disorder,' by Norma Lorimer, 'The Limb,' by X. L., author of 'Aut Diabolus aut Nihil,' 'The Stolen Mask,' by Roma White, 'Stages in the Journey,' by Harry Lander, and 'The Robe of Lucifer,' by Mr. F. M. White.

## DR. W. H. FURNESS.

DR. WILLIAM HENRY FURNESS, whose death at Philadelphia is announced, was born in Boston, Massachusetts, April 20th, 1802. After graduation at Harvard College, 1820, and at its Divinity School in 1823, he became a Unitarian minister at Philadelphia in 1825, and so remained for fifty years. His contributions to general literature consist chiefly of translations from the German: Schubert's 'Mirror of Nature' (1849), 'Gems of German Verse' (1851), 'Julius, and other Tales' (1856). The finest of his poetical works is a translation of Schiller's 'Das Lied von der Glocke,' of which several editions have appeared, one having been printed at Stuttgart in 1880, with illustrations by A. L. Mayer, for Messrs. Hachette. Other translations, chiefly from Chamisso and Uhland, are marked by scholarly care and taste. Several of his hymns have for many years been favourites in congregations of his co-religionists, both in England and America. Dr. Furness was among the earliest and most eloquent anti-slavery leaders; and in a collection of his 'Verses' (Houghton, 1886) there is included his 'John

Brown Song,' which enjoyed vast circulation during the excitement caused by Brown's raid at Harper's Ferry. His principal prose works, apart from the large number of his printed discourses, are 'Remarks on the Four Gospels' (1835; London, 1837), 'Jesus and his Biographers' (1838), 'Domestic Worship' (1842), 'A History of Jesus' (Philadelphia and London, 1850), 'Thoughts on the Life and Character of Jesus of Nazareth' (1859), 'The Veil partly lifted and Jesus becoming Visible' (1864), 'The Unconscious Truth of the Four Gospels' (1868), 'Jesus' (1871), 'The Power of Spirit manifest in Jesus of Nazareth' (1877), 'The Story of the Resurrection told Once More' (1885); to which may be added his excellent translation of Schenkel's 'Characterbild Jesu' (1866). These works represent patient study of the New Testament continued through a long life, and contain passages of general interest, but they are nearly all written in advocacy of a singular Christology. Starting from the humanitarian theology, Dr. Furness develops from it a theory of spiritual power, from which, in its supreme expression, most of the miracles recorded in the New Testament naturally follow.

Dr. Furness received the degree of D.D. from Harvard College in 1847, and the degree of Doctor of Letters from Columbia College, New York, in 1887. Since his retirement from the ministry in 1875, he had resided in Philadelphia, near his son, Dr. H. H. Furness, the Shakespearean commentator (whose work he assisted), and his daughter, Mrs. Wister (whose translations from the German are well known in the United States), universally honoured in his city, for whose educational and moral interests he and his family have always been active. He has left a printed pamphlet of reminiscences, and no doubt many valuable manuscripts relating to the earlier literary men in America, most of whom were his friends. Although far in his ninety-fourth year, Dr. Furness, by the latest accounts previously received by his friends in England, was enjoying unimpaired faculties and good health. Less than a year ago he visited New York, and gave a characteristic discourse in All Souls' Church, seated indeed, but in perfect voice, and reading both lessons and sermon without the use of glasses. Personally he was much valued in society, his conversation being replete with humour and his memory stored with good stories; his benevolence, hospitality, and engaging character, while widely recognized in other cities, made him for many years the pre-eminent Philadelphian, and his venerable, not to say beautiful countenance will be sadly missed there.

## BALZAC'S 'PEAU DE CHAGRIN.'

IN comparing with the French original the excellent translation of the 'Peau de Chagrin' lately issued by Messrs. Dent & Co., I sought in vain for some solution, by foot-note or otherwise, of the question why the very simple Arabic inscription on the 'Ass's Skin' (which gives its name to the book) should be qualified as 'Sanskrit.' It may be that the old merchant from whom the talisman is purchased is but expressing his own veritable ignorance when he says:—

'Ah! vous lisez couramment le Sanscrit..... Peut-être avez-vous voyagé en Perse ou dans le Bengale?'

The latter inference is certainly supported by the suggestion that Sanskrit can be studied, with advantage, in the Shah's dominions.

F. J. G.

## BOOKSELLERS AND PUBLISHERS.

I AM well acquainted with Mr. G. Redway's history in connexion with the publishing trade, and consider him to all intents and purposes a new publisher. He would probably admit that Messrs. Bellairs & Co., whose affairs he knows so intimately, are new publishers, and the new firm of Geo. Redway is several months newer

than they are. However, I can understand his thinking that he is not, so we may differ. I wrote to you in reference to his "free advertisement" as a hint that his position in the publishing trade and his experience of the net system of bookselling did not entitle him to so large a share of your valuable space. It was intended for your private ear, Mr. Editor, but I am content for it to go to the public.

Mr. Redway says, "A Mr. Alfred Wilson, who says he is a discount bookseller.....believes he is defending the discount system," &c.

1. I did not say that I was a discount bookseller.

2. I did not say, or intend to say, one word in defence of the discount system.

3. I have no pretensions to be well known, but Mr. Redway's words, if they mean anything, mean that he does not know who I am. This is untrue.

I recommend Mr. Redway, when next he draws up an agreement with an author, to choose his words more carefully, and to be more critical of their meaning than he was in his last letter, or he will find himself in a difficulty.

ALFRED WILSON.

### Literary Gossip.

WHATEVER arrangements are made for a biography of Lord Leighton, a volume of his Academy addresses will no doubt be easily and quickly prepared for publication. For some years past Lord Leighton had contemplated the issue of such a volume, and had entered into communication with a publisher to that end.

Mrs. TYNDALL is making good headway with her husband's biography. She has had an enormous correspondence to sift; but has at last reduced it to some sort of order.

THE lecture on national biography which Mr. Sidney Lee delivered at the Royal Institution last week will be published in the *Cornhill Magazine* for March.

THE first annual meeting of the supporters of the Seaside Holiday Home for Booksellers was held on Monday. Mr. C. J. Longman took the chair, and the Home Committee brought forward a report stating that since the foundation 323 adults and children had been accommodated. The accounts have been duly audited, and the original estimate of annual expenditure had not been exceeded. For the sum of 150*l.* annually the Home could be carried on without further encroachment upon the capital. The president, committee, auditor, and secretary were re-elected.

THE new and, from a Roman Catholic point of view, the authentic life of Cardinal Manning, already promised by his executors, will be prepared by the Oblates of St. Charles, members of the community which the Cardinal himself founded at Bayswater.

MESSRS. A. & C. BLACK have in the press a translation of the 'Great Didactic' of J. A. Comenius, with biographical and historical introductions which comprise a detailed account of school organization and school-books at the time when Comenius was writing.

MR. HENRY JAMES is at work on a short story for *Chapman's Magazine*. Mr. James is said to have dealt in his tale very successfully with a supernatural element.

MR. HUBERT CRACKANTHORPE has nearly finished a novel in one volume. This is the longest story he has yet attempted.

PROF. MARSHALL'S letter to members of the Cambridge Senate on the granting of degrees to women brings into fresh prominence the suggestion of a separate university, which was originally made by the Bishop of Stepney nearly eight years ago. It raises the important question whether the life of the university—defined by Cardinal Newman as "a place where inquiry is pushed forward, and discoveries verified and perfected, and rashness rendered innocuous, and error exposed, by the collision of mind with mind, and knowledge with knowledge"—should be experienced in common or staked off into two separate enclosures.

THE suggestion of a separate university for women, to which we referred last week, has been made at Oxford as well as at Cambridge, and finds expression in the published report of the committee of inquiry appointed by the Hebdomadal Council.

THREE weeks next Tuesday the Oxford Congregation will vote on the alternative proposals (1) that a degree be granted to women qualified by passing the usual examinations and by residing for twelve terms, and (2) that a diploma be granted in place of a degree, with certificates for shorter terms of residence and isolated examinations. If Congregation decides in favour of granting the degree, it will be further invited to say whether the M.A. as well as the B.A. degree shall be open to women, and whether graduation shall be confined to women who pass in an Honour School.

'ANN MORGAN'S LOVE,' a blank-verse poem by Mr. Arthur J. Munby, will shortly be published by Messrs. Reeves & Turner. Its heroine, as in previous works from the same source, is a strong, rough-handed country maiden, capable of great devotion, but expressing herself in a broad dialect.

THE Anniversary Festival of the Printers' Corporation will be held at the Whitehall Rooms of the Hôtel Métropole, on Monday, May 18th, under the presidency of the Archbishop of Canterbury.

A BILL has been drafted on behalf of the Irish Society, the General Assembly of the Presbyterian Church, the Londonderry Academical Institution, and Foyle College, with the object of obtaining power to amalgamate the two last-named institutions. The Irish Society has given notice of its intention to withdraw the grant hitherto made to the College, though it is prepared to contribute to the support of an amalgamated foundation.

It is understood that Sir Michael Hicks Beach is willing to include in his Budget the 3,000*l.* grant for the University of Wales, but not to increase the grant to 4,500*l.*, as desired by the deputation which waited on him a month ago.

LORD WINDSOR presided over an influential meeting at Cardiff on Wednesday last, to assist in providing a guarantee for the 20,000*l.* which is needed to complete the fund for erecting the new buildings of the University College of South Wales. The moiety of this amount, required before the end of next week, is now secured.

THE Skeat Lectureship in English was formally established this week at Cam-

bridge; and it is expected that the Ford Lectureship in English History at Oxford will be constituted by a vote of Convocation next Tuesday.

LADY WILDE, who, under the name of Speranza, contributed largely, both in prose and verse, to the *Dublin University Magazine*, the *Nation*, &c., died on Monday at an advanced age. She published in the course of a long life a number of volumes.

FOLLOWING in the wake of the other educational associations, the University Association of Women Teachers, popularly known as the U.A.W.T., is arranging to hold a series of meetings to discuss the recommendations contained in the Report of the Royal Commission on Secondary Education. The subjects for discussion are (1) The Central Council; (2) Registration; (3) Private Schools. At the first meeting, which takes place on February 22nd, the chair will be taken by the Hon. Lyulph Stanley.

WE regret to have to record the death of Geheimrath Johann Gustav Stickel, which took place at Jena on January 21st. He was one of the oldest university professors on the Continent, having been born at Eisenach on July 18th, 1805. He had been connected with the professorial staff of the University of Jena since 1827—an almost unprecedentedly long period, which was only interrupted by a year's residence in Paris. He was the sole survivor of the band of Arabic scholars who enjoyed the teaching of the great Sylvestre de Saey, and one of the last, if not the last, of the set of young and genial scholars in whom Goethe in his latter years took a warm and benevolent interest. Stickel was well known as a learned Oriental numismatist, and lectured on the Hebrew text of the Old Testament and on Semitic philology even as a nonagenarian.

MR. NUTT is to publish, under the title 'Odysseus in Phœacia,' a new metrical version of the ninth book of the *Odyssey*, by Mr. J. W. Mackail.

MR. ANDREW LANG would be very grateful if the possessors of any letters from Lockhart to Southey would communicate with him, care of Mr. John C. Nimmo, in King William Street, Strand.

MESSRS. CASSELL & Co. are preparing for publication 'The Home Rule Parliament,' by Mr. H. W. Lucy.

THE article in the current number of the *Scottish Review* on the political theories of St. Thomas Aquinas is not by Mr. A. Carlyle, whose name was, by an oversight, appended to it, but by his brother, Mr. R. W. Carlyle, of the Indian Civil Service, formerly of Balliol.

WE learn that the Cercle de la Librairie of Paris has sent out invitations to the heads of booksellers' societies in various countries for an International Congress of Publishers, to be held next June in the French capital.

A SPECIAL commission has recently been appointed at Berlin for the purpose of taking into consideration the alterations in the Berne Convention proposed by the French Government, and to be discussed at the next Conference on International Copyright, which, as we stated some time ago, will be held at Paris in April. The

commission in question met at the Foreign Office at Berlin on the 20th ult.

We ought to have recorded before now the death of M. Brunet, the celebrated bibliographer. He began life as a philologist, and it was not till he was some years over thirty that he commenced his bibliographical researches with an essay on the bibliography of Rabelais. Besides the famous 'Manuel du Libraire,' he brought out a great number of works of bibliographical research—some of them independently—others (and those the minority) in conjunction with M. Delepierre and M. Paul Jannet. He was also in the forties an active writer on the side of Free Trade. He was in his eighty-ninth year.

THERE are no Parliamentary Papers of general interest this week.

## SCIENCE

*Public Health in European Capitals.* By Thomas Morison Legge, M.D. (Sonnen-schein & Co.)

OF the large number of persons interested in questions of sanitation and public health few have either opportunity or inclination for making a study of the manner in which these subjects are dealt with on the Continent. To them Dr. Legge's book ought to be extremely welcome. He supplies in a convenient form information which would otherwise have to be collected from reports or journals. Moreover, in his accounts of water-works, sewers, hospitals, &c., he describes what he has himself seen, and probably conveys a much truer idea to the mind of a fellow countryman than the latter would gain by reading a foreign treatise, written from a point of view with which he is unfamiliar. The chapters are of very varying interest, but there is something to be learnt from all of them, except, perhaps, that on "The Housing of the Working Classes in Berlin and Paris," part of which reads rather like a page from Baedeker.

Dr. Legge describes, in more or less detail, the manner in which the authorities of Berlin, Paris, Brussels, Christiania, Stockholm, and Copenhagen treat the matters dealt with—or not dealt with—by our public health service. Among the latter may be mentioned the supervision exercised by the police in Paris, and, to a certain extent, in other towns, over children put out to nurse, and over the homes into which they are received. In Paris any person wishing to board out a child must make known the intention to the mayor; and every nurse taking charge of one must obtain a certificate of her fitness to do so from both a doctor and a magistrate. The provisions for the medical inspection of the children and the homes seem also to be exceedingly complete. The low birth-rate in France is probably the primary cause of the unusually good care which she bestows upon her waifs and strays. Still, the present system was, as Dr. Legge tells us, inaugurated as early as 1811, and society, which is always more influenced by sentiment than by statistics, seems to be keenly alive to its duty towards neglected children, to judge by the number of associations for their care which exist in Paris alone.

The chapter dealing with "Public Abattoirs and the Inspection of Meat" is particularly full and clear. The subject is one about which English public opinion has never become excited. We have been inclined to connect it with Count Tolstoy and the vegetarian craze. That we are wrong appears very clearly from the Report of the Royal Commission on Tuberculosis, quoted by Dr. Legge, and it is to be hoped that a more sanitary state of things may soon be brought about. Some time, however, is likely to elapse before we hand over the control of our milk supply to the officials of the health department, particularly if they think it necessary to take precautions as thorough as those adopted in Copenhagen. There the large dairy company filters the whole of its milk through three layers of gravel, and a company at Berlin follows much the same plan. Any one who has heard Prof. Bohr describe the amount of hairs, straw, &c., stopped by the filters at Copenhagen would feel bound to welcome the introduction of some such apparatus as that figured on p. 189; but, in spite of reason, he is likely to retain a good deal of sympathy for the uninstructed Briton, to whom there is something particularly unattractive in the idea of allowing anything so elaborate to intervene between himself and the cow.

There is a fairly detailed account of the drainage and water-supply in all the towns treated of; and it will surprise a good many readers who have heard of the magnificence of the Paris sewers to learn that the law making it compulsory for all houses to drain entirely into the sewers was only passed in 1894. The description of the Berlin water-works, new and old, and of the filter beds and the system of filtration employed, is particularly interesting. We notice that Dr. Legge shares the prevailing belief that cholera depends on the water-supply and that the germ is water-borne. The statistics he quotes certainly support this view, as do our cholera reports from India—at any rate at first sight. Still, instead of referring to the cholera outbreaks at Hamburg and Halle merely in connexion with the insanitary condition of the Elbe, some mention might have been made of Pettenkofer's view that the germ is neither propagated in nor carried by water, but that it requires, in order to spread, a special condition of the soil. The question between Koch and Pettenkofer is quite as interesting and important to the student of public health as to the bacteriologist.

It is a pity that an otherwise particularly readable little book should contain sentences such as the following: "This has led to much friction in the past, only having disappeared of late owing to its being recognized how much more efficacious the methods of the former were."

MR. D'ARCY POWER'S *Address on the Medical History of Mr. and Mrs. Samuel Pepys* (reprinted from the *Lancet*) is a quaint but interesting examination into the symptoms and sufferings which Pepys so minutely describes in Mr. Wheatley's approximately complete edition of the 'Diary.' The author has had the further advantage of seeing the passages which Mr. Wheatley has considered too filthy for publication, and which the *Lancet* itself describes as "occasionally too blunt and out-

spoken for publication even in a medical journal." The result is that Mr. Power refers the peculiar sufferings of Pepys to the same cause as the celebrated operation, the anniversary of which he kept as a thanksgiving day. The tendency to this disease "was doubtless an inheritance bequeathed to him by his Eastern county ancestors"; and though the stone had been successfully removed in 1658, when he was twenty-five years old, he "suffered throughout the period covered by the 'Diary' from certain symptoms in part due to the operation, and in part to the formation of fresh stones in his kidney.....When he died at the age of seventy, a nest of seven stones was found in his left kidney." "The symptoms detailed in his 'Diary,'" says Mr. Power, "are so explicit that it is possible to ascertain when the calculi were formed, or at any rate when his kidney underwent changes in connexion with the presence of the calculi."

## SOCIETIES.

ROYAL.—Jan. 30.—Sir Joseph Lister, Bart., President in the chair.—The following papers were read: 'On the Rhythmic Contractility of the Spleen,' by Prof. Schäfer and Mr. E. Moore; 'The Electrical Measurement of Starlight: Observations made at the Observatory of Daramona House, co. Westmeath, in January, 1896 (Second Report),' by Prof. G. M. Minchin; and 'Contributions to the Chemistry of Chlorophyll, No. VII., Phylloporphyrin and Hæmatoporphyrin: a Comparison,' by Mr. E. Schunck and Dr. L. Marchlewski.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 4.—Sir B. Baker, President, in the chair.—It was announced that fourteen Associate Members had been transferred to the class of Members, and that fifteen candidates had been admitted as Students.—The monthly ballot resulted in the election of ten Members and of forty Associate Members.

SOCIETY OF ENGINEERS.—Feb. 3.—Mr. W. G. Peirce, the President for 1895, occupied the chair, and presented the premiums awarded for papers read during that year, viz.: the President's Gold Medal to Mr. R. E. Middleton for his paper 'On the Relative Value of Percolation Gauges'; the Bessemer Premium to Mr. T. Andrews for his paper 'On the Effect of Strain on Railway Axles and the Minimum Flexion Resistance Point in Axles'; the Rawlinson Premium to Mr. D. B. Butler for his paper 'On Portland Cement: some Points in its Testing, Uses, and Abuses'; and a Society's Premium to Mr. W. T. Sugg for his paper 'On Ventilation and Warming.'—Mr. Peirce introduced the President for the present year, Mr. S. H. Cox, to the meeting, and retired from the chair.—Mr. Cox reviewed briefly the present position of the Society, and alluded to the arrangements which had been made for holding the ordinary meetings of the Society in the Theatre of the United Service Institution.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Feb. 4.—Mr. P. le P. Renouf, President, in the chair.—A paper was read by Mr. P. le P. Renouf, 'On the Symbols on Funeral Stelæ,'—and one by the Rev. Dr. M. Friedlander, 'On some Fragments of the Hebrew Bible with Peculiar Abbreviations and a Peculiar System of Vowel Signs.'

ARISTOTELIAN.—Feb. 3.—Mr. S. H. Hodgson, V.P., in the chair.—Dr. R. M. Wenley and Miss Murray were elected Members.—Mrs. Bryant read a paper 'On Prof. James's Theory of the Emotions.' The theory of Prof. James, that emotion is the feeling of the bodily changes which occur in the instinctive reaction of the physical organism on the perception of the object which excites the emotion, was adversely criticized. The more violent emotions of grief, fear, anguish, which are the natural strongholds of this theory, were first examined, with a view to showing, by appeal to introspective experience, that although these do normally flow over into, and complete themselves by, a considerable wave of sensational effects, the central emotion can be distinguished from these effects and does not wax and wane with them. Proceeding to the subtler emotions of imagination and reason, it was submitted that if there can be found in any of these a well-marked emotional state from which conscious bodily reactions are normally absent, the theory as a theory of emotion generally is fatally shaken since it turns upon the assertion that "if we fancy some strong emotion, and then try to abstract from it all the feelings of its bodily symptoms, we find we have nothing left behind, no

'mind stuff' out of which the emotion can be constituted, and that a cold and neutral state of perception is all that remains." The emotion of beauty was suggested as a typical instance, and stress laid on the bodily stillness and immunity from sensational disturbance characteristic of the rapt admiration in the presence of beautiful scenes which is one variety of this emotion.—The paper was followed by a discussion.

## MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 5.—'Meals of our Ancestors,' Mr. D'Arcy Power.  
 — Society of Arts, 8.—'Alternate - Current Transformers,' Lecture IV, Dr. J. A. Fleming. (Canter Lecture).  
 — Geographical, 8½.—'Movements of the Earth's Crust,' with Experiments and Illustrations, Prof. J. Milne.  
 Tues. Royal Institution, 3.—'External Covering of Plants and Animals,' Prof. C. Stewart.  
 — Asiatic, 4.—'The Etymology of Sabbath,' Dr. H. Hirschfeld; 'The Mandukya Upanishad,' Mr. H. Haynes.  
 — Colonial Institute, 6.  
 — Civil Engineers, 8.—'The Manufacture of Aluminium by Electrolysis, and the Plant at Niagara for its Extraction,' Mr. A. E. Hunt.  
 — Anthropological Institute, 8½.—'Discovery of Evidence of the Stone Age in Somaliland,' Mr. H. W. Seton-Karr; 'Zimbabwe,' Mr. B. M. W. Swan.  
 Wed. Sanitary Institute, 8.—'Discussion on 'The Influence of Subsoil Water on Health.'  
 — Society of Arts, 8.—'Water Purification by means of Iron,' Mr. F. A. Anderson.  
 — English Goethe, 8.—'Hermann Sudermann,' Mr. R. G. Alford.  
 Thurs. Royal Institution, 3.—'Modern Botany,' Prof. H. M. Ward.  
 — Royal, 4½.  
 — Society of Arts, 4½.—'Panjab Irrigation, Ancient and Modern,' Sir J. B. Lyall.  
 — London Institution, 6.—'The Stage, from Shakespeare to Irving,' Dr. H. P. Heath.  
 — Electrical Engineers, 8.—'The Electric Wiring Question,' Mr. F. Bathurst; 'Concentric Wiring,' Mr. S. Mavor (Continuation of Discussion).  
 — Mathematical, 8.—'Geodesics on Quaterns, not of Revolution,' Prof. Forsyth; 'Solid Ellipsoidal Vortex,' Mr. R. Hargreaves.  
 — Antiquaries, 8½.  
 Fri. Physical, 5.—'Annual General Meeting: 'The Determination of High Temperatures with the Millimeter,' Messrs. W. Ramsay and N. Bunsen.  
 — Civil Engineers, 8.—'The Construction of the Molong to Forbes Railway, New South Wales,' Mr. S. Thow. ('Students' Meeting').  
 — Royal Institution, 9.—'Fish Culture,' Mr. J. J. Armistead.  
 Sat. Royal Institution, 3.—'Realism and Idealism in Musical Art,' Prof. C. H. H. Parry.

## Science Gossip.

MR. DAYTON JACKSON writes:—

"A curious instance of a reviewer promulgating a fable which is disproved by a volume under notice occurs in the current number of the *Quarterly Review*. In an article on plant-names the writer makes this statement (p. 242): 'Sometimes, however, names were not entirely given out of compliment, and Linnaeus himself set a bad example. He was so pleased with the humble behaviour of his friend John Browall that he named a plant *Browallia demissa*, and on Browall's elevation to the episcopate he named a second species *B. exaltata*. This did not please Browall, and he showed his wrath in so marked a manner, that when Linnaeus discovered a third species, he named it *B. alienata*, and then the alienation was complete and lasting.' The first book on the reviewer's list is the 'Index Kewensis,' and had he taken the trouble to open the volume at the genus in question, he would have found that all three names were published at the same time and on the same page of the tenth edition of the 'Systema Naturæ,' in 1759; further, that Linnaeus's name was *elata*, not *exaltata*, which is another slip of the reviewer. The quarrel between Linnaeus and Browall arose many years previously."

DR. ALFRED PHILIPPSON publishes a 'Vegetation Map' of the Peloponnese, in *Petermann's Mittheilungen*, as another outcome of travels made in 1887 to 1889. He distinguishes cultivated land, orchards, woods (firs, larches, Aleppo pines, stone pines, and oaks). The larger part of the country is neither wooded nor cultivated. The forests have shrunk considerably in historical times, and their regeneration, owing to the climatic conditions of the country, is almost hopeless. The evergreen shrubs (*maquis*) which spread over the old forest lands are at the mercy of goats and charcoal-burners, and gradually degenerate until only the bare rock is left.

THE Russian Government has assigned an annual grant, equivalent to about 10,000*l.*, to the Medical School for Women in St. Petersburg. The city undertakes to provide another 2,400*l.*, and private munificence has raised an endowment fund of 70,000*l.* Preliminary courses are already being given, but another year must elapse before the school can be housed in its own buildings.

MR. FISHER UNWIN is going to issue 'Climbs in the New Zealand Alps,' by Mr. E. A. Fitz-

gerald, F.R.G.S., with original drawings by Mr. Pennell, Mr. Willink, Mr. McCormick, and others, and a large new map of the Southern Alps. The narrative includes a description of the discovery of a new glacier and an account of the first ascent of Mount Sealy.

## FINE ARTS

*A Dictionary of Artists who have exhibited Works in the Principal London Exhibitions from 1760 to 1893.* Compiled by A. Graves. (Graves & Co.)—Although the title-page of this work describes it as "a new and enlarged edition," it is really much more. Besides incorporating all the matter of the previous 'Dictionary,' considerably revised and occasionally corrected, the new book is more than twice as large as the old one. It includes the names and the works of all the additional exhibitors of the last thirteen years; and, besides, there is added an enumeration of the contents of the winter as well as the summer exhibition of every important London gallery which had previously been taken account of. This alone implies a very considerable extension of the work. Besides, various improvements, suggested by experience, have been introduced. In addition to all this, the former edition was limited to the contents of the galleries of the Society of Artists, 1760-1791; the Free Society (so called), 1761-1783; the Royal Academy, 1769-1880; the British Institution, 1806-1887; and the Society of British Artists, 1824-1880. The new volume carries the work thirteen years further, and adds the "Old Society" of Painters in Water Colours, 1805-1893; the Institute, previously recognized as the New Society of Painters in Water Colours, 1832-1893; the Grosvenor Gallery (modern works), 1878-1890; and the New Gallery (modern works), 1888-1893. Each of these galleries has a new column to itself. The additions under these headings involved stupendous labour on Mr. Graves's part, not only so far as regards the numbers of the entries; for the addition of each column increased the complexity of his task in a constantly increasing ratio and brought in many thousands of new names. Moreover, Mr. Graves has introduced a column on each page devoted to "Various Exhibitions," a set of seven collections, five of which have ceased to exist, while one of them has so far vanished from public ken that doubtless not one in ten of our readers ever heard its name, and yet its importance cannot be denied, especially as several of our best artists in water colour actually made their first appearances before the public in the galleries of this exceptional society. Apart from this moreover, so obscure had it become that any one of its catalogues is almost as scarce as that scarcest of all exhibition catalogues which describes the unique gathering of the Society of Sign-Painters, which was held in Bow Street in 1761. This recondite body called itself the Associated Artists in Water Colours, and held its first gathering in 1808 in Vandergutch's old rooms, 20, Lower Brook Street, where what is now called the "Old Society" had, three years previously, attracted the world with the first water-colour gathering on record. "The Associated Artists" held their exhibitions from 1808 till 1815, when they vanished, and the "Old Society" stood alone until the "New Society" entered upon its career in 1832. It should be observed, by way of preventing confusion, that the "New Society" bore that title on its first appearance, but in the next year, and with the same officials and committee, it called itself "The Associated Painters in Water Colours," only in 1834 to become once again "The New Society." The heading "Various Exhibitions" covers also the Portland Gallery, 1848-1861; three distinct exhibitions in the Dudley Gallery

extending from 1865 till 1882; the Institute of Oil Painters, 1883-1893; and the Society of Portrait Painters, 1891-1893. The Portland Gallery, as Mr. Graves remarks, introduced Rossetti to the public in 1849, his 'Girlhood of the Virgin' being No. 368 on that occasion. Its first exhibition, which was in 1848, comprised works by Hablot K. Browne ("Phiz"), F. Madox Brown, W. M. Egle, sen., the Lauders, C. Lucy, Mr. J. G. Naish, the brothers David and W. B. Scott, C. Varley, and Joshua Wallis, among others of less note. We believe the sole survivor of the important contributors on that occasion besides Mr. Naish is Mr. H. Le Jeune, A.R.A. Besides Rossetti's picture, in 1849 this gallery comprised Madox Brown's 'King Lear,' and contributions from E. A. Goodall, Charles (Samuel) Keene, afterwards of *Punch*, the Lauders, C. Lucy, W. B. Scott, C. Varley, and Joshua Wallis. Mr. Graves does not, by the way, recognize in the "C. S. Keene" of this exhibition the well-known humourist and draughtsman on wood. Mr. Layard, Keene's biographer, failed in the same way. In 1850 this picture show, which was previously called the Free Exhibition, with a gallery (originally the Chinese Gallery) near Hyde Park Corner, removed to the Portland Gallery, Regent Street, hence its better-known name. In that year its contributors comprised Mr. E. Armitage, Walter Deverell, the friend of the P.R.B., the Lauders, O. Oakley, D. G. Rossetti, with 'Ecce Ancilla Domini!' which is now in the National Gallery, and H. B. Willis. The Portland Gallery, with never fewer than four hundred works, was thus entitled to a place in Mr. Graves's 'Dictionary.' The other members of the group of "Various Exhibitions" are within the recollection of everybody. So far as we can remember, the only exhibition of note which Mr. Graves has not indexed for the benefit of posterity is that gathering of English pictures which, during the winters following 1853, occupied the French Gallery under the auspices of Mr. Gambart. This, however, being a proprietary exhibition, did not come within his range. There was at least one exhibition held at the *ci-devant* Adelaide Gallery, the so-called "Royal Adelaide Institute," not included under "Various Exhibitions"; of this "The First" catalogue, dated 1847, lies before us; whether "The Second" ever appeared we have failed to learn. Looking casually through this volume, we find many curious facts; among them the vast fecundity of certain artists. For instance, the lately deceased Mr. John Absolon exhibited not fewer than 708 works, Mr. Collingwood Smith 1,132, and Mr. W. Callow 1,221. The glory of having exhibited the greatest number of works was achieved by A. Copley Van Dyck Fielding, whose total of 1,789 includes oils and water-colours. Next to him came H. Gastineau with 1,341. The youngest exhibitor was probably Master Raphael Turner, who at seven and a half years of age covered himself with glory in 1791. Many "artists in hair" and "artists in feathers" flourished in the early days of exhibitions, but Mr. Graves has omitted to mark them as such. Many painters, ladies mostly, have exhibited under two, and not a few—*e.g.*, the well-known Mrs. V. Bartholomew—under three different names; so likewise did Miss Violet Lindsay, Mrs. Manners, the present Marchioness of Granby; but the only person who is distinguished under four different names is Miss Edith Edenborough, Edith Murch, Mrs. Arthur Murch, now Mrs. M. Ridley Corbett. Some men have been married in catalogues although no ladies have led them to the altar, *e.g.*, Mr. P. A. Daniel, the eminent Shakspearean scholar, has had a wife given to him of whom it might be said "that he knows not of" her. On the other hand, very often two artists have been fused (not by Mr. Graves) into one. Errors of this sort are due to the curious practice of ladies calling themselves by various Christian names, such as Mary,

Marion, and Marian; and a humble "Mary Anne" has been polished up as "Marian." Among the hosts of Smiths the practice has become common of late of joining their Christian names to their patronymic; thus Orrin Smith has become "Orrinsmith"; E. Cleave Smith, "Cleavesmith." Many more instances of this queer practice have existed than Mr. Graves knows of. It remains for us to praise the correctness, compactness, and innumerable details of this 'Dictionary,' which is surely the most amazing compilation of the kind—a work of such merit and so difficult that only those who use catalogues as books of reference can adequately judge of its value.

#### THE GRAFTON GALLERIES.

THE report that this exhibition was to consist exclusively of pictures associated with "sport" proves entirely false—happily so, in all probability, although it is likely enough that the managers would have taken a comprehensive view of what constitutes "sport," from rat-catching, which Landseer and Decamps illustrated, to the science which the Elizabethan bards designated "Cupid's sportive ways," and a committee bold enough to describe last winter's show in these galleries as an exhibition of pictures of "fair women" would undoubtedly not have been timid about enlarging the meaning of words. But the collection turns out to consist of a number of groups of paintings, mostly of moderate size by artists of the Barbizon School, besides a considerable contingent of the modern Dutch School, and a few noteworthy, yet not ambitious contributions by Englishmen. With a few exceptions, but those extremely important, none of the paintings is of quite the highest order in its class, and yet the exhibition as a whole is not only attractive, but illustrates felicitously the art of the schools it professes to represent. It comprises more than thirty Corots, nearly twenty Daubignys, ten of Diaz de la Pena's powerful landscapes, ten characteristic Duprès, twenty Millets (some of them first rate), and, in smaller numbers, examples by Troyon, Théodore Rousseau, Georges Michel, Mauve, E. van Marcke, C. Jacque, Heer J. Israëls, and M. Fantin-Latour. Besides the pictures, there is an extraordinary and quite unique roomful of original drawings by M. Paul Renouard, which evince on his part the possession of a rare vein of sardonic humour, with all its inner sadness and pity. Although his home is Paris, he has represented scores of English scenes in schools, drawing-rooms, studios, hospitals, ships' cabins, churches, prisons, and the streets, with a fidelity that a native might envy.

One of the best of Heer Israëls's pictures, if not the most ambitious, is *Old and Worn Out* (No. 1), an aged mariner ensconced in a bunk and dozing away the last remains of life, while his dutiful daughter watches him. Both the figures are excellent, and if they were not old types worn out in the painter's service, we should greatly like the picture. The effect of the shadow-haunted interior, and not a little of the sentiment appropriate to the subject, are rendered with singular tact and skill. It is a pity the Newlyn School has worn to shreds the sentiment as well as the mannerisms of Heer Israëls's only too pathetic art. Less hot in its shadows is *The Seamstress* (3), a work which is at once broad and simple. The seamstress is a capital figure. *Sewing School* (4) exhibits extraordinary variety of character and plenty of spirit; while *The Sail* (6), two bare-legged young girls and a boy wading in shallow water and using an old *sabot* as their ship, is a seashore scene, a favourite theme with the painter. *On the Shore* (10) is a pathetic design sympathetically painted, and so good that it bears being repeated better than most of his designs. We believe it was with the original and larger version of the *Drowned Fisherman* (15) that our painter reached

his highest level of renown as a designer of themes in the sorrowful vein of Millet. Here the hardships of a fisherman's life are sadly illustrated by a group who slowly bear the drenched corpse of their comrade up from the sandbank where the remorseless sea has cast it. The sky, the fading evening light, the slowly breaking sea, the sombre aspect of the grey sands, form a woeful picture that saddens even the critic who must needs praise the broad and simple treatment of a design in itself excellent and impressive, and rendered more so by the coloration and chiaroscuro, which could hardly be more dolorous. *Desolate* (16) depicts a weeping widow, and is such an assemblage of lugubrious tones and tints that we gladly turn from it in order to study the next group of pictures, which extends from No. 18 to No. 50, and comprises Corots enough to illustrate that artist's later and more popular mood and manner, not to say his mannerisms. We enjoy immensely the gleaming pool, the evening stillness, and the pearly twilight in *Sunset* (19), a charming composition in the great artist's best and sweetest classic vein. On the contrary, *The Hay-Cart* (21), an earlier picture, is almost Cox-like (of course we refer to Cox's best period when we make such a comparison) in its brilliance and clear and high tones. *Road to the Coliseum, Rome* (23), resembles the last in its manner of treatment, and is a beautiful representation—such as Mr. Fulleylove paints delightfully—of soft sunlight upon antique buildings of time-stained marble. No. 24, *Italy*, comprises a noble group of ashes, grey, silvery, beautifully drawn, and lovely in tone, placed against a sky so silvery, soft, and pure that not even Claude himself could paint more tenderly or sympathetically. In No. 34, *Classic Landscape, Italy*, the sky resembles a turquoise of the palest green seen through a semi-transparent veil of silver tissue. No. 33 is a picture of men and women landing from a punt at the *Ferry*, while the last flush of sunset fades upon the horizon, and darkling ashes, willows, and oaks are being absorbed in the twilight. The *Breton Mother and Child* (35) is a comparatively early example of Corot's middle manner. On the other hand, *Arcadia* (37) is a capital instance of idyllic and serene sentiment, for which Corot's admirers may well be content to prize his art. The wan leaves of the long vista of pale ashes, grey birches, and willows seem hardly to tremble in the evening air, so still is the scene; the clouds are motionless, and there is not even a moving shadow anywhere to break the perfection of repose. Nothing could be finer than the sky. *Arcadia* seems a placid, shadowy land where every tint is harmonious, and even the light itself reposes. To sum up, a number of beautiful, though comparatively unimportant Corots will be found among the thirty odd instances on these walls. Certainly, in pictures such as *The Mill*, *Autumn*; *Noontide*, *Ville d'Aray*; and the lovely *Angler, Evening*, the student in love with tone as a mode of design will find more than enough to exercise his keenest perceptions upon and to reward minute examination; and it may give pleasure to those who have been chary of admiring the painting of the late President of the Academy because they think he was too exclusive a professor of a sort of neo-classicism in art, to know that in his drawing-room at Kensington honourable places were found for two large and thoroughly characteristic Corots, which the owner prized even more than most of the pictures that adorned his house. Standing before these works, the present writer remarked to Lord Leighton that no sort of landscape painting, whether ancient or modern, seemed to him so thoroughly Greek in its sentiment, coloration and tonality, and, above all, in its mood and taste, as Corot's. "Exactly so," was the rejoinder; "I have often thought something like that, and I think you are not far wrong."

Quite another mood, and methods far re-

moved from those of Corot, are represented by the adjoining group of Millets. In the proper sense of the term, Millet could hardly be called a draughtsman at all, seeing that few eminent artists ever drew or modelled their figures, trees, and buildings more roughly; and although the range of his colour-schemes was far wider than Corot's, he could not pretend to the latter's refinement, the exquisite adjustment of his elements, his harmonies of tone and mass, or, indeed, to subtlety of any sort; while of the mysteries of composition, as Corot, Claude, Rembrandt, and other masters have understood and practised them, Millet's notions were crude and limited. In the sordid, and, as he conceived them, melancholy details of peasant life, he found elements of the most heart-rending pathos, and treated themes like that of *L'Angelus*, of which we have a small version in No. 61 before us, so that the feelings of half the world responded to his touch; and by means of two simple figures, with their heads bent and their hands folded upon their breasts—a group, if it could be called such, which is almost entirely innocent of composition—he produced a masterpiece of pathos with the smallest possible amount of art that can go to the making of a great picture admired by all. The profound poetry of the effect of evening twilight upon a landscape which is actually nothing more than a far-reaching plateau devoted to potato growing, and in the extreme distance the low, half-seen roofs of a French village grouped about an old church tower, is brought out in a few inches of canvas not too delicately covered with paint in tints which, compared with Corot's, are almost like floor-cloth. Nevertheless—so stupendous is the magic of art in hands like those of the son of the Cherbourg farmer—his picture has been instinctively understood by millions who never heard the *Angelus*, never knew how the sound of the bell reverberates over the vast plains of La Beauce, and have seen thousands of autumnal sunsets at home without a thought of their mournful grandeur, especially when associated with a wheelbarrow and two standing figures placed against a sky of lurid gold.

Besides the version of 'L'Angelus' (byname means the finest) which is on the walls here, the lover of Millet will see with pleasure the much earlier *L'Amour Vaingueur* (72)—a striking design, marked by a fine, though rather crude coloration, and chiaroscuro which is simply unnatural, and as mannered as it is conventional. Near this picture, which, like the last, is a small replica, visitors will find in *The Shepherdess* (73) an unusually delicately toned and coloured Millet of delightful freshness and spontaneity. An even choicer piece is *Flight of Birds* (58), a charming effect of silvery twilight upon a line of spindling trees outlined against a sky almost as subtly painted as a Corot. There is not a little of Corot-like poetry in the fine Millet, No. 60, a second *Shepherdess*, a work which is noble in its way, and exhibits a simple grandeur which is not much inferior to the classical mood of Corot. *The Churning* (66) is a version (if not the original itself) of 'La Baratteuse,' a capital print of which we admired some years ago when it was sent to us for review. Further, the visitor should notice the following much less known pictures: *The Woodmen* (51), of which there is likewise a capital mezzotint. This is probably the most powerful specimen of Millet's colouring. *Cour de Ferme* (29) is excellent; *Dreamland* (31) has a nebulous idealism which is suited to its theme and unusual in a Millet; *Breton Mother and Child* (35) is homely and pathetic; *Arcadia* (37)—though neither like Corot nor Turner in its treatment and technique—is very true, tender, broad, and poetic; while *Le Bûcheron* (38) is a characteristic Millet; and the same may be said of *The Storm* (65), *The Wool-comber* (67), and *La Sortie* (68).

The group of pictures by Jules Dupré are not, perhaps, so truly representative a collec-

tion as might have been formed in France, but are sufficient to prove how many admirers of his work there are on this side of the Channel. The best is *Man in the Rushes* (80), a forest scene, such as Dupré delighted in; next in value is, we think, *Scudding Sea, Sunset* (78), where the stormy sky is very finely felt. *Watering the Herd* (81), though quite different, is quite as worthy of study.—Villon's two pictures, *Dead Game* (84) and *Fruit* (85), are of unequal merit, but the latter proves him to have been a master of high degree, who achieved colour and tone with almost Spanish force when he adopted the traditions of the Spanish School as Zurbaran left them.—*Sheep under Trees* (87) and other pictures here fairly represent the later, though not the best, art of C. Jacque, while the excessive blackness of the fleeces of his much loved sheep is deplorable at all times. The last of this group, *The Farmyard* (91), is richer and more vividly lit and coloured than usual.

Visitors not familiar with pictures of Georges Michel may be glad to examine the largest and best series of them (92-100) which has yet been brought together in this country. By means of some of these it is not so difficult as many observers have imagined it would be to understand how it has happened that not a few Michels have been sold in this country for Old Cromes. Some of them, like the *Edge of the Wood* (93) and *River and Plain* (99), have actually been foisted upon the unwary as genuine De Konings, while pictures of his like *The Road through the Valley* (100) have, and quite excusably, found buyers when Ruysdael's name was attached to them. The last is beautiful as a picture, call it by any name. The man who painted these and hundreds like the staple of them sold his works for sixteen and twenty—nay, for ten—francs apiece to humble, and not often honest customers on Montmartre, and when he died in his eighty-fifth year, in 1848, was anything but a prosperous man.

Diaz de la Pena is less known in this country than he deserves to be, although he was, so to say, "imported" by Mr. Gambart as long ago as 1859. The same dealer brought Dupré's works into England, where they were then practically unknown, in 1855. The motives of Diaz and Dupré, as well as those of Troyon, Brion, and the brothers Breton, were much more poetical and vigorous than those of any landscapists since Huysmans of Malines—the latest of the great Dutch School of masters whose chief is Ruysdael—died in 1727. The English version of romantic landscape painting, which owed a good deal to Zuccarelli and De Louthembourg, could show nothing (Constable was rather a painter of pastorals) so fresh and original as the pictures of the Barbizon School. The wild woodland scenes of Diaz have not a little of Ruysdael's masculine mood and also much of the vigour and spirit of Gaspar Poussin; they possess a good deal of Troyon's opulence of colour and tone and his robust draughtsmanship. The best of them in this gallery are *The Pond* (101), *The Fern Cutters* (105), *In the Forest*, *Fontainebleau* (109), *The Bathers* (115), and *Trees in a Forest* (118); by these the powers of Diaz are thoroughly represented.

We need not linger over the somewhat coarse work of Heer Maris, of which, perhaps, *Amsterdam* (130) is the best in quality and tone, while *The Towing-Path* (133) is truly representative of the painter's manner, and *The Seaside* (132), children on the shore, is for him unusually tender and refined.—The next contributions are those of M. Mauve, of which *Ploughing, Early Morning* (142), is broad and Millet-like, while *The Barn* (145) is quite beautiful, and *Knitting* (142) is charming on many grounds.—The eight Troyons now here do not by any means adequately represent that admirable landscape painter, possessed of a sense of style as great as Constable's, if not greater and more varied, and, on the whole, as an artist more vigorous than Gainsborough, with

whom he has been rashly compared. The best of the Troyons are, we think, *Duck Pond* (152), *Autumn Tints* (154), and *Landscape with Cattle* (155).—M. Alfred Stevens's single picture of *The Present* (158) is a fine thing, noteworthy for the delineation of the blonde damsel, dressed in admirably harmonized white, who is meditating over a letter she has just received. The picture represents the painter characteristically, but most inadequately.—M. Fantin-Latour is at his best in *Blush Roses* (160), a most artistic and natural group of flowers in a vase, a specimen of how the finest art can make a masterpiece where few succeed. M. Fantin-Latour could, we do not doubt, make a fine picture with two pebbles from a sea-beach, two eggs, or a single flower. *Flowers* (162) gives an adequate idea of his mastery of such themes, and is one of the finest works of his we know.

After these come a number of Daubignys, some of which are rather heavily touched and a trifle crude, as his later works are but too apt to be; see No. 168, *The Forest of Fontainebleau*; while the tender and silvery *Mantes* (170), in its Corot-like refinement, justifies the town's title of "La Jolie." *A Washing Ground* (172) excels in its harmonious tints and tones, while it glows in rosy and silvery hues; *A Study for Tone* (173) succeeds in its fine olive and golden colours; No. 183, *The Ferry*, has a beautiful sky; No. 185, *A Bit of the Coast*, a sea beach, charms us with its expansive and clear atmosphere, its homogeneity and breadth.—The collection of pictures terminates in ten brilliant and rich Isabeyes. Of these we like best *On the Seashore* (195) and *Storming the Castle* (199). *Unloading the Boats* (194) is almost as good, but it is less characteristic of a painter few Englishmen take account of as they should.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 30th ult. the following engravings. After G. Romney: Right Hon. Edmund Burke, by J. Jones, 33*l.*; The Hon. Mrs. Beresford, by J. Jones, 28*l.*; Lady Charlotte Legge, by J. Grozer, 34*l.*; Mrs. Stables and her Daughters, by J. R. Smith, 57*l.*; another copy, 52*l.*; Miss Frances Woodley, by J. Walker, 58*l.*; Mrs. Warren, by C. H. Hodges, 69*l.*; Nature (Lady Hamilton), by J. R. Smith, 27*l.*; Henrietta, Countess of Warwick, by J. R. Smith, 110*l.* After Sir J. Reynolds: Mrs. Sheridan as St. Cecilia, by W. Dickinson, 94*l.*; The Duchess of Rutland, by V. Green, 199*l.* After Sir T. Lawrence: Lady Dover and Child, by S. Cousins, 30*l.*; Master Lambton, by S. Cousins, 29*l.*

The same auctioneers sold on the 1st inst. the following pictures: Largillière, *The Artist and his Family*, 252*l.*; Raeburn, *A Schoolboy*, 110*l.*; Sir J. Reynolds, *Master Gawler*, 110*l.* After Greuze, *Le Baiser Envoyé*, 120*l.*

The same auctioneers sold on the 3rd inst. and succeeding days the following engravings: Master Paine, after Romney, by J. Dean, 44*l.*; George Washington, by V. Green, 35*l.*; George, Duke of Albemarle, by W. Sherwin, 30*l.*

Messrs. Robinson & Fisher sold on the 30th and 31st ult. the following engravings: The Return from Market, after G. Morland, by J. R. Smith, 25*l.*; "What You Will," after J. R. Smith, by himself, 53*l.* The Viscountess Hampden, after Hoppner, by J. Young, 27*l.*; Lady Forster, after Sir J. Reynolds, by Bartolozzi, 48*l.*; Fox-Hunting (a set of four), after G. Morland, by E. Bell, 25*l.*; Mrs. Fitzherbert, after Cosway, by J. Condé, 78*l.* The Fruits of Early Industry and Economy, and The Effects of Extravagance and Idleness, after G. Morland; Industry and Economy, and Extravagance and Dissipation, after Singleton, by Darcis, 41*l.*; Dancing Dogs, and Guinea Pigs, after Morland, by Bartolozzi, 36*l.*; A Lover's Anger, after Wheatley, by S. Simon, 29*l.*; Lord Gordon's Children, after Sir J. Reynolds, by S. Simon, 43*l.*; Louisa, after J. R. Smith, by himself, 45*l.*; Turnips and Carrots, after Wheatley, 33*l.*

## FINE-ART SOCIETY.

It is understood to be the wish of a considerable number of the Royal Academicians to offer the presidency of their body to Sir John E. Millais, granting him at the same time liberty of appointing, until his health is re-established, a *locum tenens* from among the members. Nothing could be more graceful or appropriate. Probably the annual dinner will, as a sign of mourning for Lord Leighton, not be held this year.

A REPORT to the effect that Mlle. Rosa Bonheur is not well is, we are glad to say, so far from the truth that the illustrious lady, whose seventy-fourth birthday falls on the 16th prox., has but just finished a noble picture of horses, nearly of life size, which will shortly be exhibited in London.

MESSRS. AGNEW & SONS have formed a collection of water-colour drawings at the Old Bond Street Galleries, to see which the public will be admitted on Monday next, the private view being appointed for to-day (Saturday).

IN the galleries of the Fine-Art Society may now be seen fifty-one works in water colours by M. C. Sainton, brilliantly designed, finely as well as deftly drawn, and sparklingly tinted rather than coloured. They illustrate his notions of the Real and the Ideal, as apparent in Watteau-like figures of fair damsels, nymphs, and oreads and their lovers, vivid sunlit landscapes, and sumptuous interiors. The most charming of these extremely delicate and somewhat opera-like dainties are 'To the Tune of the Pipes' (No. 1), a group of happy lovers under sunlit trees; 'In Arcadia' (8), another and different scene at the foot of a stile; 'The Blush Rose' (13), a maiden sleeping in her bed; 'The Tea Rose' (23), which is extremely bright, tender, and delicate; 'Aurora' (32), which glows as the title demands it should; and the extremely graceful and fascinatingly vigorous figure of a damsel dancing ecstatically, which is aptly named 'An Impression of a Serpentine Dancer' (33).

In the same place the visitor will find a considerable number of drawings produced by Mr. Herkomer to illustrate what he calls his "New Black and White Art," a technical process which is not quite so new as he and others less accomplished than he seem to think. The process is extremely interesting, and is by no means without very considerable advantages, but not, however, so many as the fervour of an impressionable artist has led his admirers to believe. Time and trials will prove their value. Meanwhile, as our critical duty is with results rather than with processes, however fresh and ingenious they may be, we must be content with praising the spirit and skill to which all the seventy exercises and experiments owe so much.

MR. T. McLEAN has formed, at No. 7, Haymarket, a loan collection of pictures by M. C. van Haanen, and appointed to-day (Saturday) for a private view of them; the public will be admitted on Monday next. The same dates apply to an Exposition Hollandaise in the Continental Gallery, New Bond Street.

A NEW edition of Chaffers's 'Marks and Monograms on Pottery and Porcelain' will be issued by Mr. Frederick Litchfield, of the Sinclair Galleries, Shaftesbury Avenue, who will be glad of information concerning specimens referred to by Chaffers as being in collections since broken up. The publishers are Messrs. Reeves & Turner.

At the general meeting, held on Thursday, Messrs. R. Allan and Arthur Hopkins were elected full Members of the Society of Painters in Water Colours, and Messrs. J. M. Swan, A.R.A., H. S. Hopwood, W. E. Lockhart, and Miss Mildred Butler were elected Associates.

To the list of Lord Leighton's honours which we gave last week should be added that in 1859

he, as a painter, won a Medal of the Second Class at the Salon, and in 1878 was made an Officer of the Legion of Honour; at the Exposition Universelle, 1889, a gold medal was awarded to him. As a sculptor he received a Medal of the First Class in 1878, and in 1889 the Grand Prix itself. He obtained several similar distinctions elsewhere.

THE death is announced, at the age of seventy-three, of Picot's able pupil M. Désirée Laugé, a capital painter of historical incidents, pictorial anecdotes, and *genre* subjects, whose works were well known in the Salons from 1845 until last year, and have often been mentioned in our reviews of those great gatherings. He received several medals and *rappels* of medals, and is best known by 'Mort de Guillaume-le-Conquérant,' 'Mort de Zurbaran,' 'Les Maraudeurs,' 'Louis IX. et ses Intimes,' and various decorative paintings in Parisian churches. His 'Le Cierge à la Madone,' 1877, is in the Luxembourg. He was a Knight of the Legion of Honour.

## MUSIC

## Musical Gossip.

MR. NUTT has in the press a 'Study of Wagner's Dramas,' by Miss Jessie L. Weston, translator of Wolfram von Eschenbach's 'Parzival,' a work intended to supply the student of Wagner with a conspectus—complete and interpreted in the light of the latest research—of the legendary material used by the dramatist.

THERE is again but little to record concerning the Popular Concerts. On Saturday last the concerted works in the programme were Mozart's somewhat rarely played Pianoforte Trio in G, No. 8, and Beethoven's Quartet in C, Op. 59, No. 3. Miss Fanny Davies, one of the most intelligent exponents of Schumann's pianoforte music we have at the present day, gave a thoughtful and in all respects acceptable rendering of six numbers of the 'Kreisleriana,' Op. 16, pieces which may be easily played separately without loss of effect. Signor Piatti's new Violoncello and Pianoforte Sonata in A minor, No. 5, which may without reserve be regarded as the veteran artist's finest and most vigorous effort in composition, was repeated; and Miss Mary Thomas, a young mezzo-soprano, made a favourable impression as the vocalist.

ON Monday the scheme opened with Mozart's Quintet in G minor, which, under the leadership of Lady Halle, was exquisitely performed. Mr. Isidor Cohn, a sound but not very interesting pianist, gave a careful rendering of Schumann's Sonata in G minor, Op. 22, and joined with Lady Halle and Signor Piatti in Beethoven's Pianoforte Trio in E flat, Op. 1, No. 3. Another new young singer, Miss Ada Crossley, gave ample proof of her possession of a pleasant contralto voice in songs by Beethoven and Ambrose Thomas.

A FINE performance of Wagner's opera 'The Flying Dutchman' was given by the Carl Rosa Company at Daly's Theatre on Monday. There is no more impressive exponent of Vanderdecken, either vocally or in appearance, than Mr. Ludwig; and Miss Ella Russell has never sung nor acted more effectively than she did as Senta on this occasion. The smaller parts were all in good hands; and the orchestra and chorus under Herr Richard Eckhold, who is rapidly making a reputation here as a conductor, were in all respects very praiseworthy.

THE funeral ceremonies in connexion with Sir Joseph Barnby on Tuesday at St. Paul's Cathedral, and subsequently at Norwood Cemetery, were attended by thousands, including nearly all the most distinguished musicians, English and foreign, at present resident in London. A warm discussion has already been started as to who shall succeed him in the very important appointments which he held, and the

matter is one which it will probably be difficult to determine.

MR. MARK HAMBOURG, who gave his second pianoforte recital this season at St. James's Hall on Tuesday afternoon, is now, we understand, naturalized as English, though he is still a minor in age. His progress as an artist is very rapid. At the recital now under notice he commenced with Bach's perhaps too frequently played Chromatic Fantasia and Fugue in D minor, this being followed by a brilliant performance of Beethoven's early but characteristic Sonata in C, Op. 2, No. 3. In Schumann's magnificent Fantasia in C, Op. 17, Mr. Hambourg gave evidence not only of manipulative dexterity, but of artistic intelligence and poetic feeling quite unusual in so youthful an executant.

RUMOURS having been mentioned respecting the retirement of Madame Patti, it is well to say that the most celebrated *prima donna* of her time does not contemplate quitting public life while her vocal powers are still in their prime. She will sing at the Albert Hall during the ensuing summer, and in 1897 may appear again at the Opera. There is no occasion whatever why Madame Patti should at present quit a department of art which she has so largely helped to adorn for considerably over thirty years.

M. EDGAR TINEL's oratorio 'St. Francis' was announced to be performed, for the first time in Manchester, at Sir Charles Halle's concert on Thursday evening this week, under the direction of the Belgian composer. The principal vocalists named were Miss Anna Williams, Mr. Bantock Pierpoint, Mr. Edward Lloyd (who has quite recovered from his slight illness), and Mr. Douglas Powell.

THE centenary of Schubert's birth will be celebrated on January 31st next, and not only the day but the period should receive appropriate commemoration. Performances might be arranged of his symphonies and his pianoforte sonatas, chamber concerted works, and masses, in chronological order, not to mention songs and minor pieces, so as to give the concerts educational value.

THERE is a report, which at present must be received with caution, that the most distinguished of Scandinavian composers, Edvard Grieg, will revisit London during the ensuing summer, when he will bring with him a new Pianoforte Quartet and his set of Symphonic Variations on a Norwegian Theme, recently produced at Carlsruhe.

WE sincerely trust that the necessary guarantee fund for the next Bristol Festival, to be held under the direction of Mr. George Riseley, will be forthcoming, and that financial success will at last crown the enterprise. Every one, of course, regrets the death of Sir Charles Halle, but musical interests in Bristol have been too long divided, and an opportunity has come when they may be consolidated.

ATTENTION may be called to Miss Rosalind Ellicott's chamber concert of her own compositions, which will be given in the small Queen's Hall on Thursday afternoon next week, when she will be assisted by Miss Sybil Palliser, Mr. R. Gompertz, Mr. David Bispham, and Signor Piatti.

ANOTHER interesting concert next week will be that of Mr. David Bispham on Tuesday afternoon at St. James's Hall, when the programme will be made up of items by various modern foreign composers, including Mendelssohn, Schumann, Verdi, Max Bruch, Saint-Saëns, Brahms, Liszt, Tchaikowsky, and Massenet. Mr. Bispham will be assisted by Mlle. Landi, Miss Fanny Davies, Signor Piatti, and Mr. Hermann Vezin.

MR. GEORGE FOX has consented to conduct a performance of his opera 'Nydia,' based on Lord Lytton's 'Last Days of Pompeii,' as a costume recital at the Victoria Hall, Waterloo Road, on March 5th. The usual band will be

augmented by a portion of the Crystal Palace orchestra.

## PERFORMANCES NEXT WEEK.

- SCW. Orchestral Concert, 3.30, Queen's Hall.  
— National Sunday League Concert, 7, Queen's Hall, "In Memoriam" Sir Joseph Barnby.  
MON. Carl Rosa Opera, 'Pagliacci' and 'Cavalleria Rusticana,' 2, Daly's Theatre.  
— Popular Concert, 8, St. James's Hall.  
— Post Office Musical Society's Concert, 8, Queen's Hall.  
TUES. Carl Rosa Opera, 'Tannhäuser,' 2, Daly's Theatre.  
— Mr. Bispham's Chamber Concert, 3, St. James's Hall.  
— Miss Pierpont and Miss Alison's Concert, 8, St. James's Hall.  
— Mr. Francis A. Faby's Concert-Lecture on 'Songs of Irish Life,' 8, Brixton Hall.  
WED. Carl Rosa Opera, 'Mignon,' 2, Daly's Theatre.  
— Royal Amateur Orchestral Society's Concert, 8, Queen's Hall.  
THURS. Carl Rosa Opera, 2, Daly's Theatre.  
— Miss Rosalind Ellicott's Concert, 3, Queen's Hall.  
— London Symphony Concert, Wagner Programme, 8, St. James's Hall.  
— The Strolling Players' Orchestral Society's Concert, 8.30, Queen's Hall.  
FRI. Carl Rosa Opera, 2, Daly's Theatre.  
— Hampstead Popular Concert, 8, Hampstead Vestry Hall.  
— Grasshopper Society's Concert, 8, Queen's Hall.  
SAT. Carl Rosa Opera, 2, Daly's Theatre.  
— Popular Concert, 8, St. James's Hall.  
— Crystal Palace Concert, 3.  
— Mr. Bernard Fowles's Concert, 3, Queen's Hall.  
— Polytechnic Concert, 8, Queen's Hall.

## DRAMA

*Miracle Plays: Our Lord's Coming and Childhood.* By Katharine Tynan Hinkson. Illustrated by Patten Wilson. (Lane.)

"WHAT is the use of all these books? I cannot read!" The barbarian who won immortality by this vandalism was ignorant of the art of book-producing; and the modern vandal is more disposed to cry, "What is the use of all these books? I can read." This very pretty volume of 'Miracle Plays' is a case in point; the cover is tasteful, the paper excellent, the type clear and daintily set in wide margins, the illustrations by Mr. Patten Wilson are beautiful both in design and execution, and there are half a dozen lyrics in the volume that rank among the most graceful of Mrs. Hinkson's verses. But the 'Miracle Plays' themselves contain nothing that can compare as literature with the telling of the same mysteries in the second and third chapters of the Gospel according to St. Luke. We have read and re-read them, in the hope that our first feeling of disappointment would be overcome on closer acquaintance with the work; but though some of the lines are extremely pretty, full of tender and innocent fancies, we find neither the genius, the fervour, nor the elevation that could render acceptable a retelling of what is already familiar to us all in language more touching and simple and dignified than modern writers can command:—

## THE ANGEL.

Hail, Full of Grace! Blessed art thou  
Among all women. With thee now  
The Lord is. He before whom bow  
Seraphim, Cherubim.

## MARY.

I fear. What dost thou seek of me?

## THE ANGEL.

Fear not! The Lord hath honoured thee,  
Thou shalt conceive and mother be  
Of a most Holy Son.  
And Jesus thou shalt call His Name.  
He shall be great and of great fame,  
Son of the Highest; and the same  
Shall reign on David's Throne.  
His Power and Kingdom shall not end,  
Power of the Highest shall descend,  
The Holy Ghost shall hover and bend  
Above thee, blessed maid.

## MARY.

Behold the handmaid of the Lord!  
Be it according to His Word.  
Now come, Thou great and golden Bird!  
No more am I afraid.

And, again, the angel speaking to Zachary says in Mrs. Hinkson's version:—

*Fear not! Thy prayer hath reached the Throne,  
Elizabeth shall bear a son,  
The which his name thou shalt call John  
And he will bring great joy,  
Not only unto thee grown gray  
And her, so patient many a day,  
Whose long reproach is taken away,  
But to the world, this boy.  
He shall be great in the Lord's sight.  
Wine nor strong drink shall him delight.  
The Holy Ghost shall fill him quite  
Even from his mother's breast.*

"I am Gabriel, that stand in the presence of God," says the old version, transformed by Mrs. Hinkson into this impressive verse:

*Gabriel am I, who stand before  
The Presence, while the heavens adore  
And gold wings sweep the golden floor  
And many a golden head,*

Whether the gold wings sweep the golden heads, or the gold heads sweep the golden floor, is not clear, and, unhappily, we could quote a dozen verses as weak and uninspired, and few worthy of Mrs. Hinkson's talent and reputation—always excepting the graceful lyrics that are set between the plays.

But, indeed, to retell the story so sublimely told in the Gospels is a thankless task, and Mrs. Hinkson has been stultified by the nobility of her model. That she has felt o'erparted is shown by the fact that the prettiest scene in the book is taken from the Apocrypha. In this less sacred atmosphere the charm of her mind reasserts itself, and her fancy, her maternity, her love of babies, and the compassion of her heart show themselves sweetly in the song of the robber's wife as she suckles her leper babe:

*Sleep sweet, my baby,  
Whiter than snows,  
Rose of the desert  
That in the night blows.  
Round my wan rosebud  
Flowereth my veil,  
Screening my white rose,  
Tender and pale.  
Little white rosebud,  
Be not in haste  
Yet to uncover  
To the hot blast.  
World's breath will scorn thee,  
Cruel winds blow,  
Ravage my rosebud  
Whiter than snow.  
Lullaby, my rosebud,  
Grow not a rose.  
Round thee to shield thee  
Mother's veil flows.  
Rose of her darkness,  
Make her heart glad—  
The saddest poor mother  
That ever earth had.*

From first to last this scene is pretty and graceful, making us regret the more that a charming writer has eclipsed herself by attempting the impossible.

EDWARD ARDEN, OF PARK HALL.

AMONG Shakespeare's Warwickshire contemporaries no one touches the sympathetic imagination more powerfully than Edward Arden. A representative of the old family that traced its lineage back to Guy of Warwick, the Elizabethan Edward seems worthily to have upheld the traditions of his noble race. His father William had married Elizabeth, the daughter of Sir Edward Conway, of Arrow, and died in 1545, leaving his young son Edward the ward of Sir George Throckmorton, of Coughton, who had married the daughter of Nicholas, the first Lord Vaux of Harrington. In that home he was brought up in all knightly exercises, and in an enthusiastic love for the "old faith," tem-

pered with that loyalty to the Crown which had been the main point insisted on by Henry VIII. Sir George's eldest son, Sir Robert, had married Muriel, daughter of Thomas, Lord Berkeley; and a match was concluded between their second daughter, Mary, and young Edward Arden. He was about thirty years of age (see Dugdale, 926) when, on the death of his grandfather, Thomas Arden (5 Elizabeth), he succeeded to his inheritance at Park Hall. He was, therefore, of the same age as Elizabeth and Leicester, and a year younger than Sir Thomas Lucy.

During the first twelve years of Elizabeth's reign, when she was consolidating her position and enjoying her life, as the Court lady described it in 'Leicester's Commonwealth,' p. 179, he, too, seems to have passed a happy and uneventful life. His uncle Simon was sheriff of the county in 1569, the year the Pope first issued his disastrous Bull. In 17 Elizabeth, 1575, Edward was elected sheriff. The elections were closely timed in that reign, the sheriff's day being November 7th, the queen's day the 17th. That the Council selected him from the three gentlemen chosen by the county that year shows that hitherto he had done nothing to annoy the queen or any of the queen's courtiers. It was probably in what he considered the due exercise of his office that he that year offended Leicester so deeply. The whole county was excited over the great preparations for the Kenilworth festivities, when the favourite received the queen in his magnificent Warwickshire home. Many men of high position in the county wore his livery, to do him honour and to win his favour. Edward Arden scorned to wear the livery of a man "noble only in two descents, both of them stained by the block." His office also, he might have thought, precluded him from wearing another livery than his sovereign's. Had he contented himself with that supposed slight, it would have been better for him. But the Earl of Leicester's admiration for Lettice, the Countess of Essex, was well known; his visits to her at George Digby's house and other houses were more than suspected. Arden's code of morality was different from that of Leicester, and he was not afraid to speak his mind of the great earl. It is said that he withstood Leicester in all that he could in the county; and that he offended him by refusing to sell some of his patrimony at his desire. There is no doubt that from that year he was placed in Leicester's black list.

The only action connected with land that I can find him involved in is one in which he made a Star Chamber affair of an attempt by some of his neighbours to make enclosures of some common land in Curdworth, 23 Elizabeth. Edward Arden was plaintiff against "Raffe Rugeley, John Baskerville, gents., Thomas Feyde, Reginald Tuckey, Nicholas Pearson, Thomas Brookes, John Hill, John Johnson, and Edward Bucknam, defendants." It was a lengthy trial, and does not seem to have been decided on paper.

The severe legislation enacted by the Parliament of 1581 against Papists was wide-reaching. "Persons practising to withdraw the queen's subjects to the Romish religion to be held guilty of high treason. Aiders and abettors to be guilty of misprision of treason." Thus Edward Campion and his fellow priests had been executed for treason, not for heresy. Archbishop Grindal died in 1582, blind, old, and in disgrace with Elizabeth. To restore unity to the Church the queen appointed as his successor Whitgift, a stern disciplinarian, and placed in his hands a commission similar to the Inquisition. "There were forty-four commissioners, of whom twelve were ecclesiastics, with a jurisdiction over the kingdom to reform all heresies, schisms, errors, sins, and vices" (Sir James Macintosh, 'Hist. Eng.,' vol. iii. p. 288). Non-attendance at church became a ruinous indul-

gence. The justices of the peace were armed with Inquisitorial powers. "The commissioners exercised their jurisdiction by fines and imprisonment, ransacked the houses of the people by their pursuivants, and their consciences by administering oaths." Camden (p. 411) says that it was difficult for the most loyal and cautious to elude the snares laid for their destruction. The high-strung religious fervours in the hearts of those who professed the proscribed religion were only strengthened by fine and forfeiture. Their chivalric instincts were fired by the sight of a captive princess of their own faith, the natural heir-apparent to the throne of England. Without any real thought of treason, the hopes of many Catholics centred in Mary Stuart.

Hitherto Edward Arden had been able to steer himself and his family safe through the storm. He had married his son and heir Robert to Elizabeth Corbett, daughter of the Lord Chief Justice, and his eldest daughter Katharine to Sir Edward Devereux, nephew to Viscount Hereford. But for his second daughter Margaret he made a marriage that proved fatal to him. The Somervilles were an old family of Acton Somerville, in Worcestershire, but when their heir married the heiress of the Aylesburys they came to live at Edreston, the maternal seat in Warwickshire. John Somerville, at twenty-three years of age, seems to have been an enthusiastic Catholic, nervous, excitable, imaginative, and sleepless. There is no doubt that modern courts would have pronounced him not responsible for his actions and incapable of giving evidence, when, at the end of October, he took it into his troubled brain, fired with seditious pamphlets, that the death of Elizabeth would bring peace to the land and to himself, and that he was the agent appointed to kill her. The story of his proceedings varies indefinitely in different historians, and can only be corrected by the State Papers. Into these themselves a strange error of date has crept, the first entry regarding Somerville being given as October 6th instead of the 26th, as it ought to be. Had Mr. Froude taken the trouble to read the depositions and the Baga de Secretis, instead of contenting himself with calendar and extracts, he would have seen that this plot did not "explode at the beginning of October," as he says (vol. xi. pp. 609-11), but at the end. That there was, indeed, nothing of the nature of a plot is evident. Somerville started one morning early, before his house was astir, with one attendant boy, whom he soon scared into leaving him; he published his intention along his devious line of march, and was arrested within twenty-four hours of his departure. His wife followed him, to bring him back, along the London road, as far as Aylesbury; but finding no trace of him she sent the servant on to London and returned home herself. The servant soon brought back news of his arrest. That he appeared even to his captors to be insane seems proved by the extraordinary number of the guard appointed to convey him to prison:—

"To John Doyley, Esq., upon the like warrant, dated at St. James, Primo November, 1583, for his charges in coming from Burcester to Oxforde to apprehend John Somerville, gent., and for bringing him from thence to the court at St. James, having in his company twelve men and twelve horses, for his attendance iij daies at the court, and so returning back again, xlii vi viii."—Acc. Treas. Chamber.

Apparently John Doyley, of Merton, had sent on the prisoner and stopped to examine the informants. These all agreed that after Somerville had gone to bed they heard him say (some of them being in the room, and some on the staircase) that he

"was going to London, where he hoped to see the queen, and he meant to shoot her through with his dagger, and hoped to see her head to be set upon a pole, for that she was a serpent and a viper."

\* Mention is made of a picture found in Earl Arundel's trunk of "a hand bitten by a viper, shaking it off into the

A preliminary examination was held in the Tower prison on the 26th before Sir William Gorge, where Somerville spoke about Harry Goodyer's sympathy with the Queen of Scots, and said his father-in-law told him the queen executed all good Catholics. The Sunday over, the formal examination took place on Monday, the 28th, when he said that he had not been out of his home for a month before he started; that he left his house on the Friday morning, lodged at the village four miles from Aynho-on-the-Hill; and that he

"never had any motion to this, before that nyghte he was committed by Mr. Doyley to the custody of a constable, at what time, through the mysusage of those to whose custody he was committed, he was put besyde himself." "He knew no Jesuits or seminary priests."—S.P.D.S. Eliz. 163, 21, 22.

On Thursday, October 31st, 1583, Somerville was examined again, probably by torture or by threat thereof, and more came out. He had been stimulated by Hall the priest, who at Park Hall had spoken things that touched her Majesty greatly in honour. He had sent his servant Francis Ems to Hall at Holbye to come and confess him, which he did not. He said he had told Sir John Conway, Ed. Arden's cousin, who advised him "to laye these conceipts aside." He had first had the notion the Sunday before he started (i.e., October 20th), and on "Thursday was a sennight at night, he being then abed, had spoken of it to his wife, his two sisters Margaret and Elizabeth, and one Joyce Hill," and his wife "perswaded him to leave these chardges and to sleepe." Burghley notes on the margin:—

"To send for Arden, his wife, her daughter, and the two maydens sisters to Somerville, and Joyce Hill, to examine servants, find Hall's letter."

Burghley was led to believe there was a plot behind; Leicester had his private malice to fulfil; Sir Thomas Lucy had his character as a vigilant justice of the peace to preserve; Mr. Thomas Wilkes, the Clerk of the Council, had to rise in office by proving acuteness. He had already been sent to Warwickshire, where his headquarters were at Charlecote, by Stratford-on-Avon. Thence on the 7th he wrote to the Council that

"the Papists in this country rely much on clearing their houses of all shews of superstition, and unless you can charge them with matter from the mouth of your prisoners, looke not to wringe anything from them.....Your letters of the 2nd I receaved at Park Hall, the house of Edward Arden, on the 3rd, over upon my departing from that place, and the sending away of Arden to your honours according to your former directions. Immediately after the receipte whereof, when I had acquainted the gent with the contents of the same.....Sir Thomas Lucy, Mr. Griffin the preacher, and myself, took our voyage towards the house of Edward Grant,\* of Northbrooks, and Mr. Egliamby accompanied with Mr. Burwin towards Hall's house of Idlicote, both which places were searched at one instante."

In Grant's house they only found a book named 'The Censure,' covered with dust, on the top of his bed. 'The Book of Meditations' could not be found. There was nothing suspicious found in Hall's house at Idlicote.

"There lodgeth the mother of Somerville, a creature almost past sense and memorie, in respect of sickness.....Hall himself is in London and lodgeth at the Bell in Carter Lane."

"All such bookes as were of Superstition founde in Somerville's house were sent unto your honours by Sir Thomas Lucy, with a note of such bookes remaining."

Joyce Hill told them that 'The Book of Meditations' was brought by Elizabeth Somerville to her brother, who was much moved by reading it. Elizabeth took it away again. Somerville's wife can best tell them of the books and the Agnus Dei. He warns them that Elizabeth is a "very perverse and malicious

papist"; Hall the priest "a dangerous practitioner"; that the excuse will likely be made that Somerville is out of his mind; and that they cannot, with all their trouble, "attaine to the depths of this treason." "The whole discoverie will rest with Somerville and Hall, and the Books."

It was apparently on the 3rd or 4th of November that Edward Arden was taken away from his moated, park-surrounded Hall, high set on the hill, that had been held by his fathers for three hundred years—taken away southward in custody and disgrace, down that fair valley his eyes were to behold no more. It is more than probable that his route lay through Stratford-on-Avon, for the convenience of Sir Thomas or of Mr. Wilkes. He might not dread the worst, as he was the first victim of the new Commission, but his heart must have been filled with dire forebodings. Arrived in London, everybody was examined and re-examined, and there was talk of torture. Little was disclosed, because there was little to disclose.

Historians generally blame Hall the priest for turning traitor. But even the "Extracts of the Principal Points collected from the Examination of the Prisoners," in Burghley's hand for his own use after it was over, January 3rd, 1583, S.P.D.S. Eliz., 167, 59, bring forward nothing really incriminating Arden. Yet they made short work with him. The accounts of the Wardens of the Tower mention his board from November 7th, 1583; on the 8th, William Man, Sir Thomas Lucy's servant, presents himself at St. James's with his bill of 13l. 6s. 8d. for bringing him up. He was indicted at Warwick on December 2nd\* with his wife, John Somerville and his wife, Francis Arden (his brother), and Hugh Hall the priest for treasonable conspiracy at Edreston on October 22nd\*; Elizabeth Somerville being indicted for misprision of treason. On December 7th was a special commission of Oyer and Terminer; December 9th,\* the writ of certiorari was issued; on the 10th the precept to the judges and the Lieutenant for the trial at Guildhall on the 16th. In the record of the trial\* on that day, Edward Arden and his wife, John Somerville, and Hugh Hall were found guilty of treason; execution to be had at Tyburn on the 20th. The woman and the priest were pardoned after. Arden's family motto was stained with blood, "Quo me cunque vocat patria." The crazy traitor Somerville strangled himself in the cell; Edward Arden suffered the full penalty of the law with his usual high spirit, protesting to the last his innocence of anything further than of being a Catholic. His head and Somerville's were set up on London Bridge, beside the withered head of the old Earl of Desmond.

Execution over, the servants of the Tower were examined. One mysterious letter to his son proved to be a reminder to reward those who had attended on him, and to pay the 20l. he had laid as a wager with John Neve, about three weeks ago, that he would not sup with his wife before Christmas. By permission of the Lieutenant, Neve had arranged this, and on "Monday at night last past they supped together"—a sad last supper for them both. Another "secret" concerned his sister Mrs. Neville, and a third was a conveyance he had drawn up of his lands to his friends for the benefit of his wife. She being also found a "traitor," this bond was cancelled. Sympathetic thought for every one he showed, and provident care. He had entailed his property upon his son Robert at his marriage, by which means, though the queen and Burghley settled "the lands grown unto her by his attainder" upon the Darcies, they were afterwards restored, and once more there were Ardens living in Park Hall. Pedmore, Francis Arden's place, was given to Sir George Digby, but at the receiver's death Francis also sued for it, 1587,† which shows

that, though evidently from the accounts of the Tower he had been imprisoned there from February 24th, 1583, till June 24th, 1585, he could not be the Mr. Arden who escaped with Father Gerard from the Tower on October 8th, 1597, by the assistance of John Lily and Richard Fulwood, unless he had been imprisoned again. (See Gerard's 'Life,' by John Morris, p. 115.)

The fate of Edward Arden excited universal sympathy: "Tristis hic exitus nobilis viri" (Camd., iii. 289). Leicester bore out his attitude towards him by the formation next year of the Association for the Protection of the Queen's Person; Lord Burghley justified his action in the notable tract called 'The Execution of Justice in England,' which, though originally written to answer the outcry made at the death of Campion, was published on December 17th, 1583, the day after Arden's judgment and three days before his death. In this he satirically asks his opponents if they would like to increase the number of the Pope's martyrs by "John Somerville, a furious young man of Warwickshire, lately discovered and taken." This was answered by 'A True, Sincere, and Modest Defence of English Catholics that suffer for their Faith at Home and Abroad; against a False, Seditious, and Slandorous Libel intituled "The Execution of Justice in England."' The writers excuse the poor "distract Somerville," and bring forward "the taking away of the worshipful, valiant, and innocent gentleman M. Arden" as sufficient to prove their case. In 1584 appeared in this country, published abroad, a severe rendering of the favourite's life, called 'Leicester's Commonwealth.' It was popularly called "Father Parson's Green Coat," from the colour of the leaves, but he never allowed it to be his. (See Wood; also Peck's 'Desiderata,' i. 159.) Leicester was furious at the book; the queen reproached her justices with allowing it to pass (see Peck's 'Desiderata Curiosa,' i. 158); Sir Philip Sidney wrote a refutation of it. In p. 166 Arden's trial is mentioned in another aspect:—

"What say you to the device he had of late to entrap his well-deserving friende, Sir Christopher Hatton, in the matter of Hall his priest, whom he would have had Sir Christopher to send away and hide, being touched and detected in the case of Arden, thereby to have drawn in Sir Christopher himself?"

The list of the "seditious books" wanted I have not been able to find. There was an account of the attempt of Jaureguy on the life of the Prince of Orange; and 'The Censure'; but the 'Book of Meditations' seems to have exercised the examiners most. They pursued it over eighteen months, when they secured Edward Grant, junior, who stated that he had gone to the Marshalsea Prison, and there had asked one Crowder to help him to the 'Book of Meditations.' He had not a copy by him, and Grant paid 5s. 4d. for it, and it was sent after him to his father's house by one Thornton. Elizabeth Somerville took it away before he had finished reading it; but he fled when he heard of the apprehensions, and had remained over a year in hiding (S.P.D.S. Eliz. 180, 59). There is a very mild and diminutive book of this name, published in Douay, 1576, which could not be called seditious. Another, called 'Certeayne Meditations and Prayers very necessary to a Christyane to Reade and Meditate On,' by F. Stacy, is preserved in Brit. Mus. Add. MS. 33,974, also apparently harmless. The interest of this lies in the fact that Sir John Conway, though able to clear himself of complicity in Somerville's plot, and appointed Governor of Ostend, 1586, finds himself later a prisoner in the Tower, and writes a book, similar in form, of very loyal "Meditations and Prayers," dedicated to Elizabeth. Parsons and Gilbert "set up a private printing press at this time in a mansion called Green Street, five miles from London, and the first book was probably one of devotion or encouragement to persecuted

fire," which, though a Biblical incident, was supposed to have a seditious meaning. This picture may have stimulated Somerville's imagination. See Hargrave's 'State Trials,' vol. 1, "Earl Arundel, 1586."

\* He had married John Somerville's aunt Anne.

\* See Baga de Secretis, Pouch 45.

† S.P.D.S. Eliz., 202, 40.

Catholics." See p. 185, Simpson's 'Life of Campion.' But the special volume wanted in this case was never found.

Edward Arden's nephew Edmund Neville was implicated in the matter of Dr. Parry, tried February 25th, 1884/5, on the impeachment of Sir Thomas Lucy. He is said to have turned informer when he sued for the estate and title of the deceased Earl of Westmoreland, to whom he was heir. But some verses of his preserved in Harl. 853, f. 123 *et seq.*, give a very different account of his troubles and trials.

CHARLOTTE CARMICHAEL STOPES.

### Dramatic Gossip.

YET one more theatrical novelty has died practically still-born. 'The Fool of the Family,' by Mr. Fergus Hume, produced on Thursday in last week at the Duke of York's Theatre, languished until Saturday, when it expired. It was a species of melodramatic rendering of 'L'Aventurière' of M. Augier—was clumsy in construction and poor in dialogue. Mr. Cartwright essayed in it, with no special success, a light comedy part. One or two parts were tolerably played. No opposition was encountered. The piece simply died because, as the French say, it was not *viable*.

THE change that has come over things theatrical in the respect indicated by the collapse, first of 'Michael and his Lost Angel,' and then of 'The Fool of the Family,' is naturally a matter of speculation and concern in theatrical circles. A decade ago, a piece, though destined to prove unremunerative, would languish for a few weeks, allowing the management to get back a portion of its outlay. In many cases the booking in advance would prove a guarantee against total loss. This is no longer true. A piece which fails to hit the public taste at once is a dead loss. Under these circumstances it seems worth while to inquire whether the cost of production in the case of pieces about to be tried should not be diminished. A couple of failures is not unlikely to mean ruin to a management. A good *mise en scène* is a thing desirable in itself, but is, as experience has often shown, of no use whatever when it is offered as a substitute for dramatic quality. Always more or less of a lottery, theatrical management is now one of the most stimulating and dangerous forms of gambling.

MANY theatres, including the St. James's, the Haymarket, the Criterion, the Shaftesbury, the Royalty, and the Lyric, were closed on Wednesday, the day of the funeral of Prince Henry of Battenberg. So far as this is a personal and voluntary action it is permissible, and it may be laudable. It recalls, however, the period when such action was obligatory and oppressive.

'NIOBE' is to be once more removed from the Strand, at which theatre it has had, in instalments, what amounts to an exemplary run. It will be succeeded by 'On Change,' a version of the 'Ultimo' of Von Moser, which first saw the light at the same house on July 1st, 1885. Many of the original exponents, including Mr. Farren, Mr. Felix Morris, Mr. Yorke Stephens, and Miss Eweretta Lawrence, will reappear.

AFTER a long run—at the Vaudeville first and subsequently at Terry's Theatre—'The Strange Adventures of Miss Brown' is this evening withdrawn from the latter house.

MRS. PATRICK CAMPBELL has elected to play the sympathetic part of Militza in the adaptation of 'Pour la Couronne' forthcoming at the Lyceum, leaving to Miss Winifred Emery, who has been specially engaged, the more showy and dramatic rôle of Bazilide.

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